ELSEVIER

The Budget Book
for Film and Television

- *Comprehensive guide to creating a film or TV budget, line by line*
- *Includes a tutorial on Movie Magic® and EP™ Budgeting, the industry standard budgeting software.*

Robert J. Koster

Focal Press

The Budget Book
FOR FILM AND TELEVISION

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The Budget Book FOR FILM AND TELEVISION

Robert J. Koster

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1 Introduction

The process of budgeting has changed radically in the past few years. In the early 1960s when I first became a Production Manager it would take several days with a hand-cranked adding machine, pencils, and a lot of erasers to create a decent budget.

Today, with the advent of improved computer budgeting programs, it takes only a few hours and some knowledge of the copy-and-paste functions to enable the adept Production Manager to put together a budget—that and a thorough knowledge of the budgeting process.

This book is about the process of budgeting, specifically budgeting using a computer. There are several budgeting software programs in the marketplace that will make budgets for you, but of those only one has the lion's share of the market (well over 90 percent), and for good reason. EP Budgeting is the only program that works on both IBM and Macintosh platforms, and the data are interchangeable between the two. No other program can make that statement as of this writing, or in the foreseeable future. Furthermore, EP Budgeting seems to be designed most closely to the way we are accustomed to making budgets, and undoubtedly the designers and programmers listened to the plentiful advice given them by members of the filmmaking community. For those with a history in the business, EP Budgeting started life as Movie Magic Budgeting in the mid-1980s. After going through many changes and updates, and a couple of different owners, it came into the good hands of Entertainment Partners. This old and established showbiz accounting firm used its years of experience in the entertainment industry finance field to take Movie Magic as a basis and fashion a superb instrument for estimating the cost of production for anything from MTV and commercials to miniseries, maxiseries, and features, and everything in between.

Although this book assumes that we are using a computer to budget the project, it is still written to enable the reader to learn all the principles of budgeting and the elements that must be taken into account, so the budget can still be made by hand if desired.

This is a combination book, part budgeting textbook and part user's manual. We will show how budgets are structured and the thought that goes into the building of each account; we also will show how to use EP Budgeting, enabling us to use our knowledge of budgeting as efficiently as possible.

Some folks need to be acknowledged here: Jerry Brandt, Publisher of *On Production Magazine*; Marie Lee and Elinor Actipis of Focal Press, whose brilliant foresight enabled the publishing company to see the wisdom of publishing this book, and without whose editing expertise this book would look awful and probably be unreadable; that paragon of syntactical excellence, Christopher DeVito, who deflated my happy bubble of belief in my own grammatical infallibility; the fine

folks at Screenplay Systems who devised Movie Magic, especially Stephen Greenfield, Randy McGowan, and Brian Knox, whose work has brought so much efficiency to the movie industry scheduling and budgeting process; the new owners and financial experts at Entertainment Partners; and my remarkably patient wife, Sarah, an absolute wizard at keeping food warm no matter how many times I tell her, "I'll be there in a minute, Dear."

2 Before We Begin

We need to make some assumptions:

1. We already own EP Budgeting. It is loaded onto our computer, or we will own it shortly. Or we still have a copy of Movie Magic Budgeting (MMB) loaded on our computer because we have not yet upgraded to EP Budgeting. EP Budgeting has expanded on the features of MMB, but the basic usage of both programs is the same. In the tutorial section of this book, therefore, we will note the new features included in EP Budgeting with an "(EP)." Features of both programs work identically except for the added features of EP Budgeting. In fact EP Budgeting can open and work with MMB files seamlessly. Any MMB file can be read by EP Budgeting. The old DOS-version files must be converted to the Windows version of MMB before they can be read by EP. So watch for the (EP) in the text to see what's new in the program and how to best use it.
2. If we're not using a computer, we have a budget blank (in hard copy), or at least a chart-of-accounts, similar to the one presented in this book. We also have a plentiful supply of pencils and an even more plentiful supply of erasers.
3. We have a script and have analyzed each scene for those items that will cost money. In other words, we have made breakdown sheets. Movie Magic Scheduling is the best program to use for this process.
4. We already have scheduled our project. There is no point in starting a budget without having scheduled the project. A budget is merely a reflection of how money will be spent over a period of time; the schedule tells us what that period of time will be. Obviously if an Actor is hired for two weeks we will be paying more than if we hire the same Actor for one day. The schedule tells us what those time elements are.
5. We have gathered as much information as possible about the costs of our project. We have checked our rate books and have contacted our service and material providers for their current rates. We have also researched any locations we intend to visit in the course of shooting. The website for the best location info is www.afci.com, home of the Association of Film Commissions International.

Now let's start budgeting.

BASIC PRINCIPLES

Budgeting elements seem to divide themselves into groups of three. I don't know why, but it happens.

1. The three main documents necessary for film production—the three main blueprints, if you will—are

   A. Script

   B. Schedule

   C. Budget

   Each of these is dependent on the others. When one changes it changes the rest. If the budget requirements change, we will have to adjust the script or schedule to accommodate that change. When the script changes, it necessarily changes the schedule and the budget.

2. There are four levels of budget construction

   A. Topsheet

   B. Account level

   C. Detail account level

   D. Fourth level of detail lines

   The *Topsheet* is the summary of all the levels of the budget that follow it. It lists all the accounts, or major areas, of the budget, such as script, camera, and extras. The *Account* level opens the budget up to more minute work; each Account contains several *Detail accounts*, which contain the lines of detail that make up the meat of the budget. At this level, the *Detail account* level, we enter the information that will add up to the summary on the Topsheet. It is one of only two areas into which figures can be entered. Behind each line of detail there is a *Fourth* level (EP) with greater detail than the Detail accounts allow. This amplifies the usefulness of the budget by allowing, for instance, lists of camera and electric equipment to be included, not using the Detail accounts for these minute details. We also have the ability to send script and schedule to, for instance, our Transportation Coordinator, who will make a spreadsheet on Excel. We can use copy-and-paste to import (EP) that spreadsheet into the Fourth level, and then attach the total figures to line items on the third or Detail account level.

3. The three main areas of the budget form are

   A. Above the line

   B. Production

   C. Post-Production

These are reflected on the *Topsheet*, or the main summary document, of our budget. A fourth area, "Other," covers all those elements that don't fit naturally into the big three above, budget items such as legal fees, insurance, and publicity expenses.

4. The three main elements to budget for each account are

   A. Personnel

   B. Tools

   C. Material

   For instance, the Wardrobe Department needs personnel, such as a Wardrobe Supervisor for men and one for women. Tools include the sewing machines, needles and thread, washing machines, and the like. Materials such as fabric make up the costumes themselves, on which we use the tools to alter them for use in the picture. Tools generally are the personal property of the crewmembers in each department, whereas materials usually are rented or purchased individually for each film and returned or sold after production is finished.

5. The three main phases of production are

   A. Pre-Production, or "Prep"

   B. Production, or "Shoot"

   C. Post-Production, or "Wrap"

   These three phases must be considered in our budget. If we don't give our crew enough time to prepare the show, something will be missing on the first day of filming. For instance, consider the Wardrobe Department once again. The wardrobe people need plenty of time before filming to fit the costumes to the cast. So as soon as an Actor is cast in a role, that Actor must come to the office for fittings long before the first day of filming so the Director and Producer can see what the Actor looks like in the costumes and make adjustments if necessary. Nothing is worse than making the entire shooting crew stand around while the wardrobe is adjusted because the Wardrobe Department was not given sufficient time to prepare the costume. By the same token, when the show is over we need to give the wardrobe crew time to return the clothes to the rental house. Having a member of our own Wardrobe Department present when the clothes are checked in is insurance against claims that pieces of wardrobe are missing and the resultant bills. This kind of thinking must be applied to each department, and the budget must reflect the proper amount of prep and wrap time as necessary.

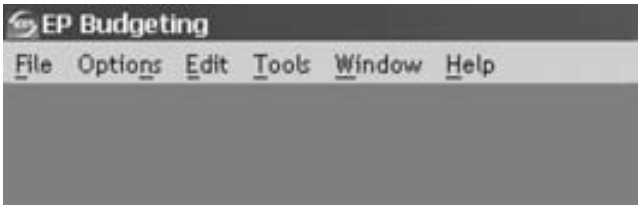
Remember that when we make this first budget estimate it is far better to err on the plus side, not the minus side. A good rule of thumb is that no matter what our projected budget is, the investors will inevitably tell us it's too much. Therefore, if we budget too little, we will be forced to remove some necessary items in order to get the money to produce the project. Better to be a little "fat."

Another important factor in the book is this: The template for the budget format is one that I designed originally for the Movie Magic Budgeting system and have since expanded and made more sophisticated for the EP Budgeting system. I have simplified the budget form in several ways for readability. The rates in the budget are the union rates applicable at the time of writing. The budget form for the program contains non-union rates as well, but they would not be useful in this setting because of the immense variations between one company and the next.

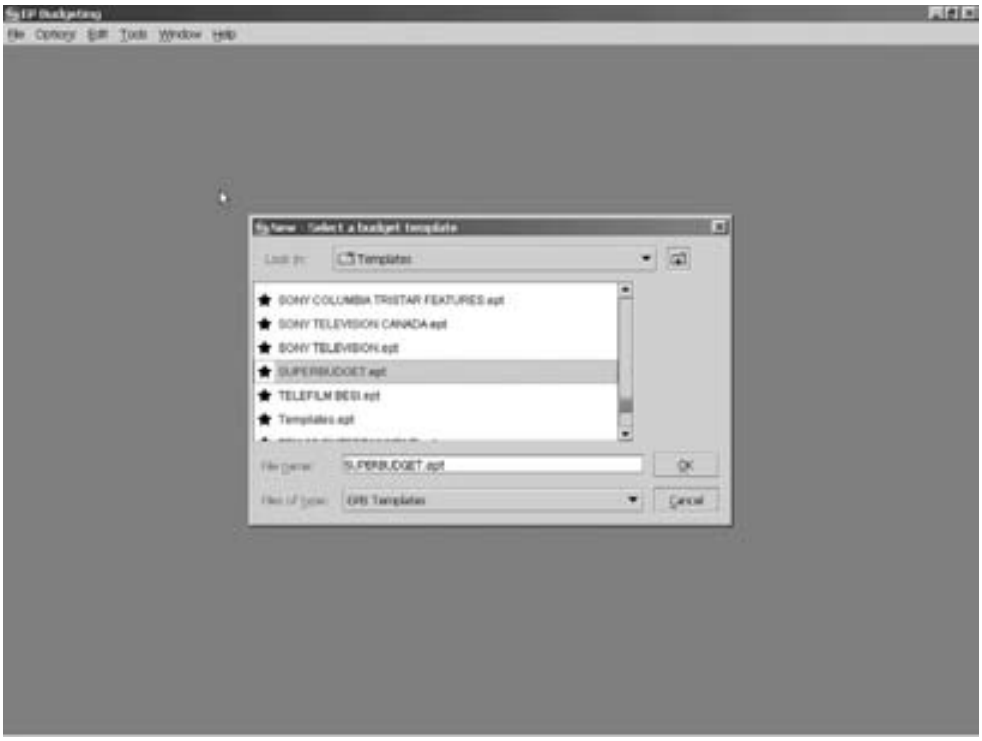
I also have removed some of the duplications that were redundant in printed material. In the original form, for instance, each truck in the Transportation Department had its own driver with all the detail lines available. For this book I left one driver to act as a representative of all. This eliminated many pages of budget form. Further, I included only the rates for in-town filming in Los Angeles, not distant location rates. When we use the program we will use the proper Superbudget template, which will be up to date, or else we will be using the Entertainment Partners Paymaster, in which we will find the current rates. The Paymaster also has rates for other parts of the United States and Canada; it is our best guide to labor rules and rates for the movie industry.

3 Preparing to Budget

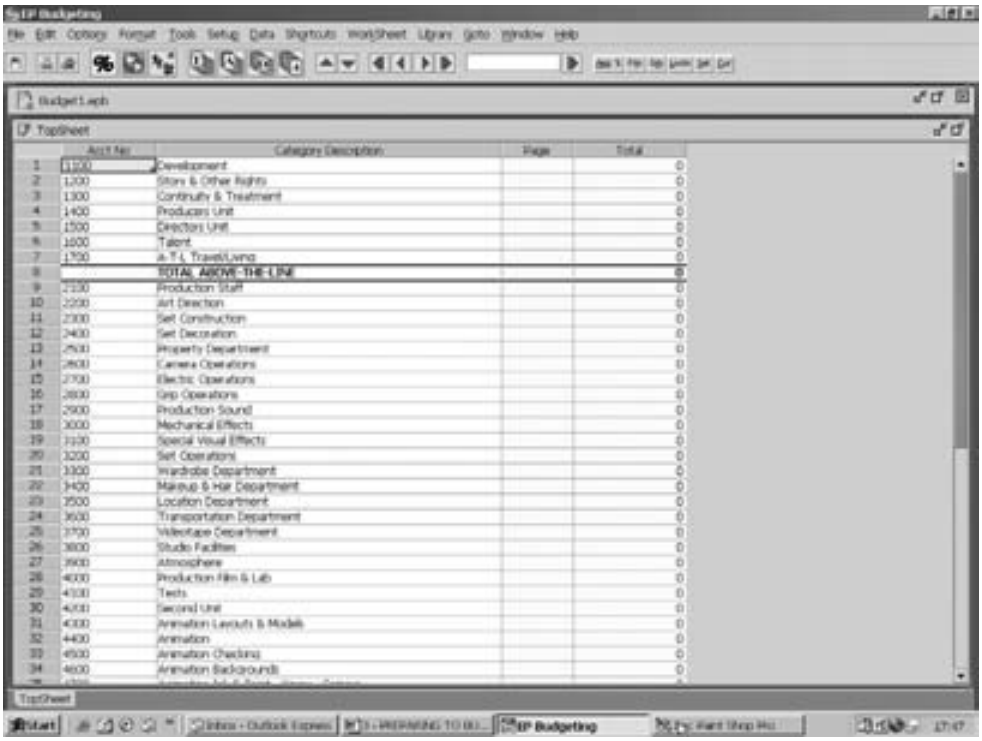
First we must open our budget. We will be setting up all the shortcuts we need to budget properly, so we have to prepare the budget for use. Open the program by double-clicking on the "EP Budgeting" icon. When the program is open, we will see a blank opening screen.



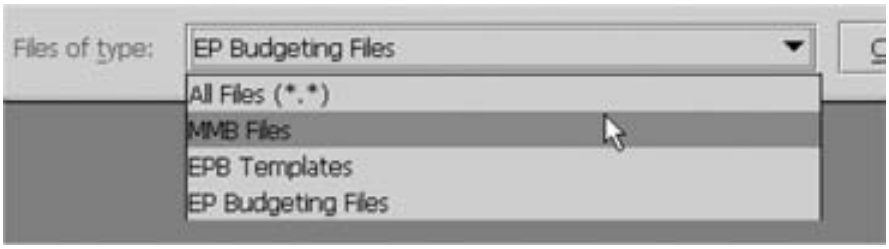
This is only the top runner. The rest of our screen is blank. Move the cursor to "File" in the top menu in the upper left-hand corner and click on it once. From the drop-down menu, click on "New Budget." This window will appear in the middle of the screen:



The program is asking us which of the many charts of accounts we wish to use. If we are working for a major studio, we will need to use their chart of accounts. If we are doing an independent budget, we can choose an appropriate chart of accounts. For this exercise we will use the Enterprise form because it gives us the greatest latitude to format the budget however we wish. Scroll down to "Superbudget.ept" and click on it to open a new budget using that form. Our screen now looks like this:



Note for EP Budgeting users: You can open the last file you were working on by tapping the "F12" key at the top of the keyboard. Or if you wish to open a budget in MMB, just go to the proper window:



The Topsheet; What All Those Buttons Are

We are looking at the Topsheet. This is the main synopsis of the entire budget. There are three budget levels and a Fourth detail level if necessary. Before we examine each level let's look at the screen and see what is evident, and how to use it.

In the above figure we see the menu, and just below at the left side are the standard icons for "Save Active Budget," "Print Active Budget," and "Print Preview." Just to the right are three more icons that deal with our shortcuts. They are application icons. Before we use them we will have to set up the various shortcuts. But for now we see the icons to bring up windows from which we can apply from left to right, "Fringe Benefits," "Globals," and "Groups." These are indicated by a percentage sign, a globe, and a group of people, respectively. We will become much more familiar with these later in this orientation.

Just to the right of these icons is a further row of icons:

These icons provide quick and easy means to travel from one level of the budget to another. "T" indicates "Topsheet." "A" is for the "Account Level." "D" is for the "Detail Level," and "4" is for the Fourth level of detail lines. We can navigate from the Topsheet right down to the detail lines without going through the account level by clicking on these icons.

The next series of icons enables us to navigate up, down, and sideways, that is, to the next account over or to the previous account. In order from left to right, they enable us to go up one level or down one level.

Then the next icon, with the thick left arrow, takes us to the first account or detail account on the level we are on. The next, the thin left arrow, takes us to the previous account. Then we can go to the next account, or to the last account, if we use the thin or thick right arrows.

The next field is especially useful. We can enter an account number or detail account number and "jump" directly there.

If we enter "2401" as in the illustration, when we click on the thick arrow at the right of the field we will hop right to "Account 2401," in this case "Set Striking."

The last six buttons have special uses. They will add columns to our worksheets to help explain the shortcuts behind the calculations better.

The first button, "Agg %," will bring out a column showing the aggregate percentage of fringes for any one detail line. The second button, "Frin," will open a column showing us which fringes are attached to that line. The third, "Grp" (EP), opens a column showing which groups are assigned to which lines. The fourth, "Loctn" (EP), opens a column showing which location that line represents. More on that later. The fifth button, "Set" (EP), shows the set for that line, and the sixth, "Cur" (EP), opens a column showing the currency attached to that line. These are all visual clues for us to help keep a tighter control over the various shortcuts the program gives us. Furthermore, each button is a toggle. Click once and the column appears. Click again and it disappears.

There are a few more visual items of interest on the screen. Down in the lower right corner of the screen is the change system.

"Sess" (EP) will give us the cumulative total of all changes we have made since we started this budgeting session or since we clicked on the "Reset" button. "Chng" will always give us only the last change we made. This is extremely handy because if the backers suddenly tell us to raise the budget by $1 million, we won't do it all in one place. We'll add $25,000 here and $10,000 there until we have reached the $1 M goal. Hitting the "Reset" button sets all figures back to zero. Let's start adding money in various accounts. The "Sess" figure will show the incremental amount of change as it climbs toward our $1 M figure, and the "Chng" box will show each change as it takes place. When the "Sess" box shows $1 million, we have reached our goal.

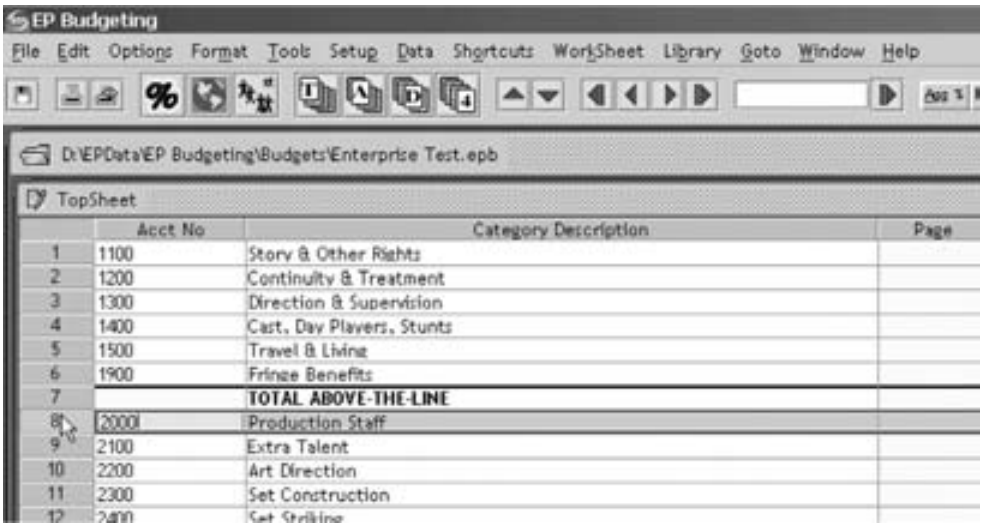
Two more items on the screen deserve our attention:

The "2002" on top indicates that we are in Detail account 2002.

The three boxes on the bottom row indicate the budget total, the account total, and the Detail account total. Here they are called "Budget," "Acct," and "Det," the last two for "Account" and "Detail," respectively. These help us keep track of how much money is assigned to each of these levels as we keep budgeting.

Budget Levels

Now that we've familiarized ourselves with the elements on the screen, let's examine the different budget levels and what we can do in each. Let's put our cursor on the line number for Account 2000, Production Staff. Left-click there to highlight the line.



With the entire line highlighted we have a choice of methods of drilling down into the budget to lower levels. For instance, to go one level down to the "Account" level we can either click on the little down-arrow button,

or we can tap the "F8" key at the top of the keyboard, or we can use the keyboard shortcut of "Ctrl + Down arrow," or we can click on one of the "Level" buttons to navigate downward or upward.

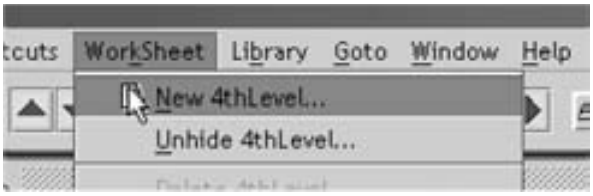
I prefer to keep my fingers on the keyboard and use positive taps on the keys rather than trying to navigate with the mouse, so I prefer the "Ctrl + Down arrow" method. "Ctrl + Up arrow" will take us up, as will the "Level" buttons or the little "Up" arrow. Hint: The "Ctrl + Left arrow" and "Ctrl + Right arrow" commands can be used to navigate to the previous or next accounts when we are on the account or Detail account levels. Obviously it won't work on the Topsheet.

We cannot enter figures on the Topsheet or on the account level. We can only add or delete lines on these levels. Highlight the entire line by clicking on the line number in the far left column (EP). Then, if on a PC, tap the "Delete" key. On a Mac, in the menu go to "Edit—Clear." Or, if you wish to add an account or Detail account, highlight a line and then hold the "Ctrl" key while you tap the letter "I." That will insert a new line above the one you highlighted. Be sure to make the account numbers match properly when you do this.

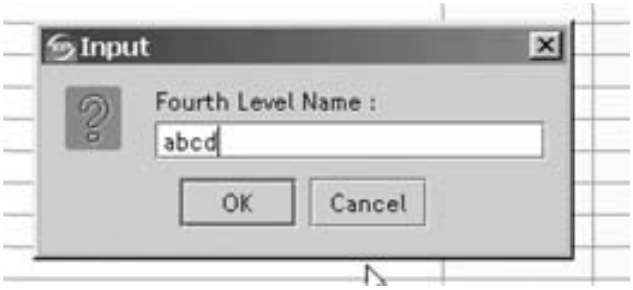
Fourth Level (EP)

We can add a Fourth-level worksheet beneath the Detail account or detail levels of the budget. These could be handy for keeping lists of props, camera equipment, and the like. It works exactly like a spreadsheet program, and it can be used for more complicated calculations as well as for lists of items. It cannot accept Fringe Benefits or Subgroups, but it can accept Globals.

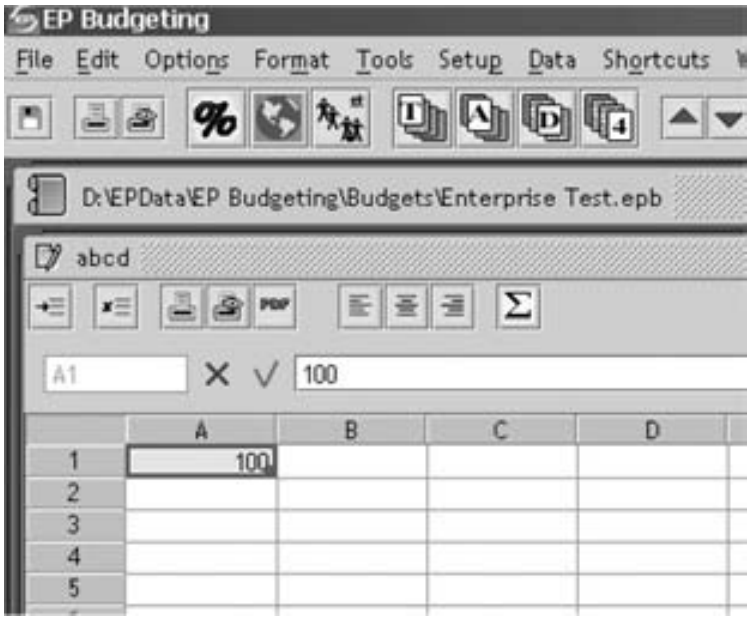
It's easy to do. Click on the upper menu on "Worksheet—New 4th Level."



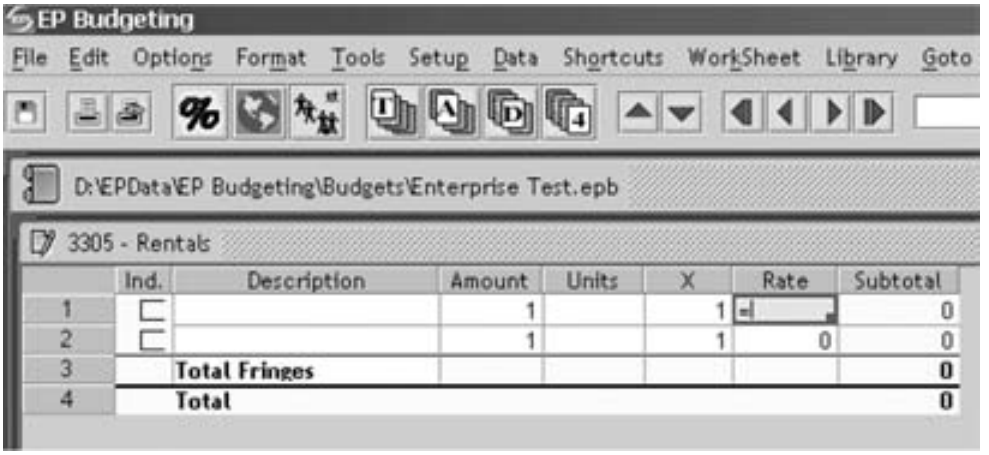
You will be prompted to give the worksheet a name. I'm calling our worksheet "abcd."



We can now use this spreadsheet anywhere in this budget, attach any cell to any line in any account, and so on. For instance, suppose it is a camera equipment list. Let's add $100 to it indiscriminately. Say, in cell A1.

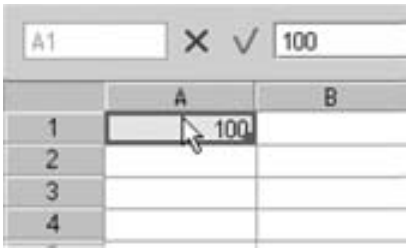


Now let's go back to the budget, to account #3305, Camera Rentals. We click in the "Rate" column to open it. We type in the "Equals" sign (=).



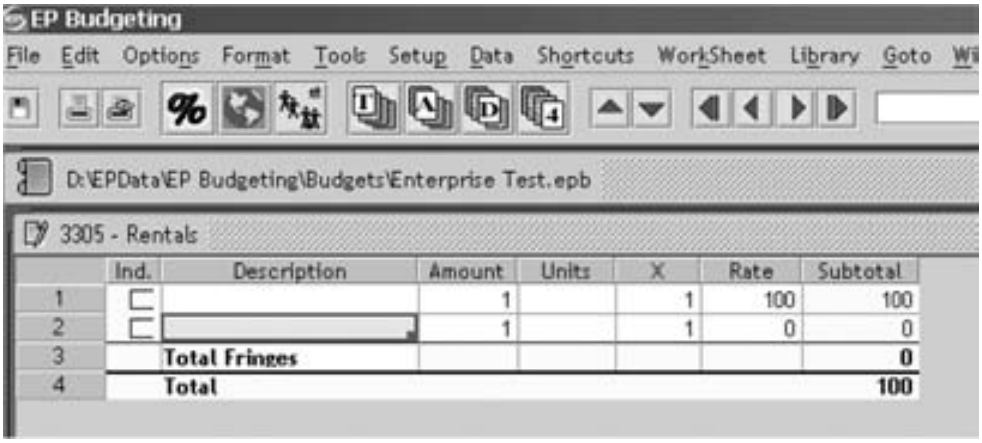
Now we can go back to the worksheet by clicking on the "abcd" tab at the bottom of the page,

and click in cell A1.



We tap the "Tab" or "Enter" key. The figure "100" will have popped into the rate column in Camera Rentals, as we automatically return to the "Detail" level. These two cells are now hyperlinked, so that if we change the figures in the

spreadsheet on the Fourth level, the figures automatically change on the "Detail" level as well.



We can use any worksheet anywhere in the budget. It is not specific to any account or Detail account.

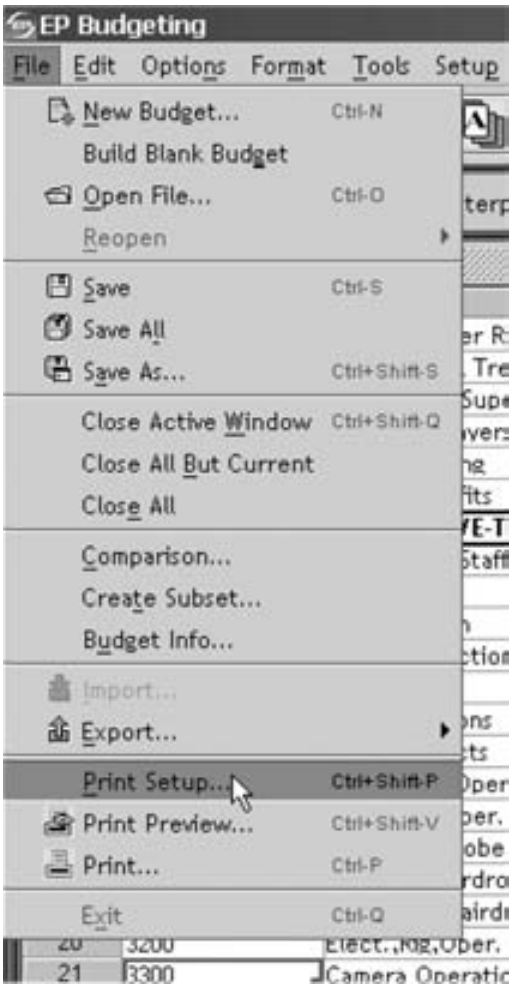
Furthermore, the Fourth-level worksheet is compatible with Excel. We can give the script to our Transportation Coordinator, for instance, and he or she can make an Excel spreadsheet for budgeting trucks, station wagons, drivers, mechanics, stunt car preparation, in fact anything in any account having to do with rolling stock. We can then use the copy-and-paste functions to copy the entire transportation worksheet into our Fourth-level worksheet. We can also copy-and-paste a Fourth-level worksheet into an Excel spreadsheet to work on it separately. This can be extremely useful for coordinating budgets from several different departments.

Another useful feature is the fact that we can copy-and-paste our Topsheet into an Excel spreadsheet, and vice versa.

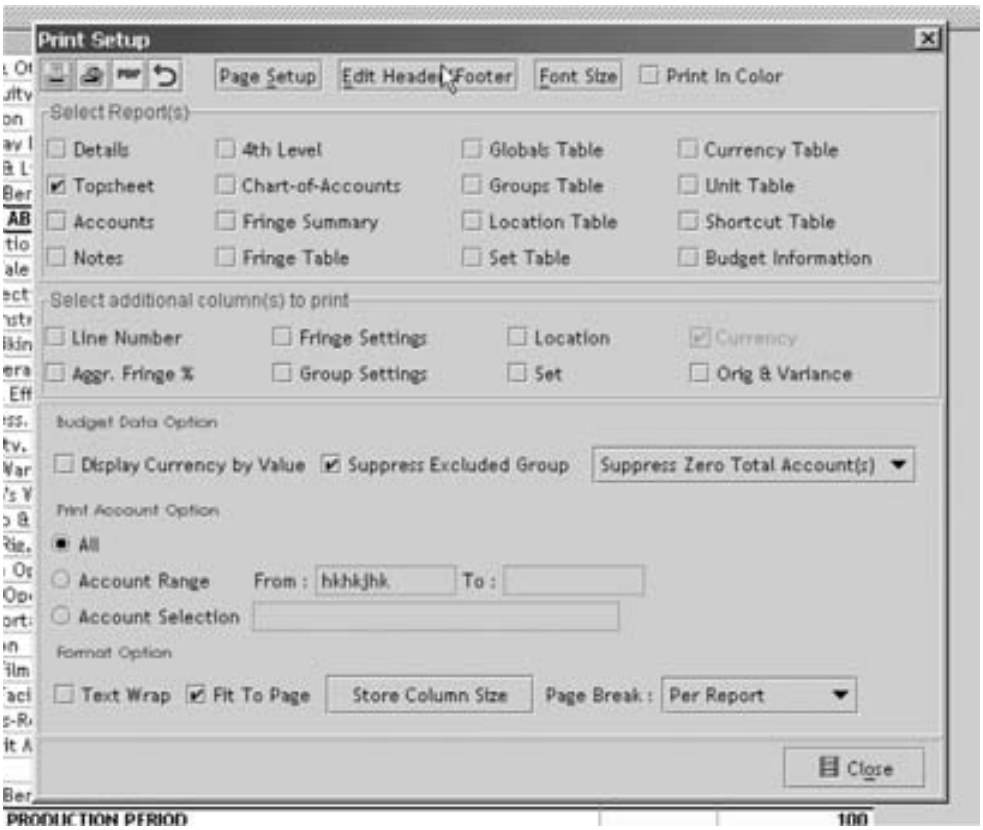
Now let's start actually setting up the budget the way we want to use it.

Telling It Who We Are

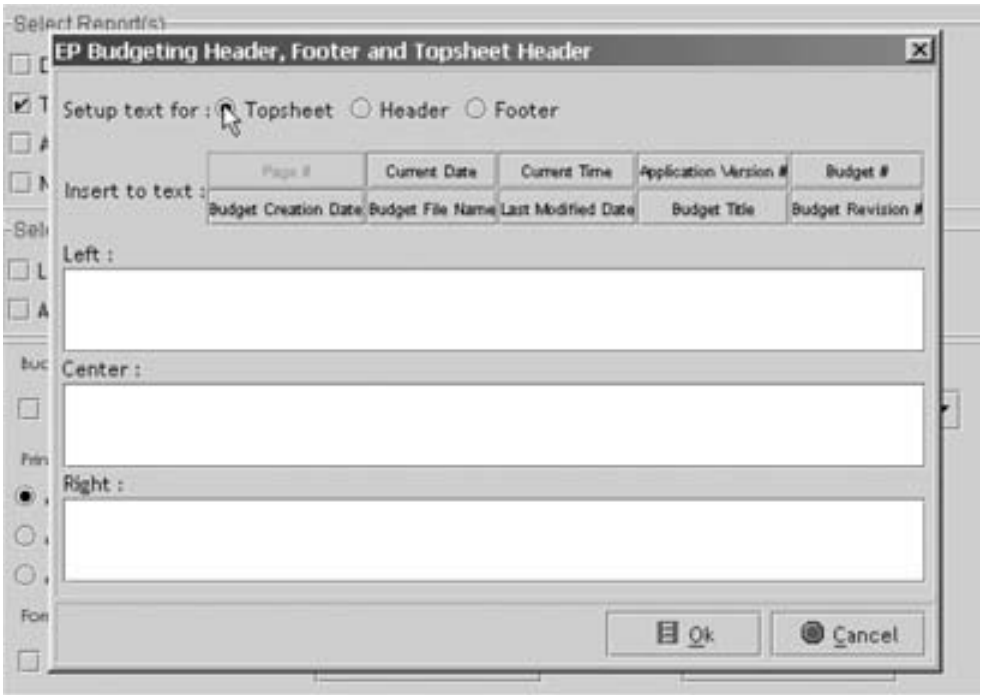
Before we start doing a budget we must tell the budget who we are and how we intend to use it. We start with who we are. Let's go to "File—Print Setup" from the top menu.



That brings us to this window:

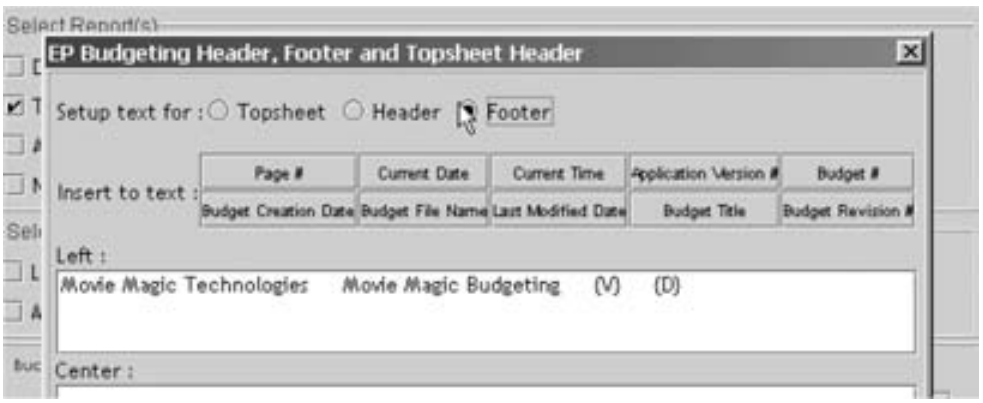


Notice that we have our arrow on "Edit Header/Footer." Let's click, to bring us to this window:

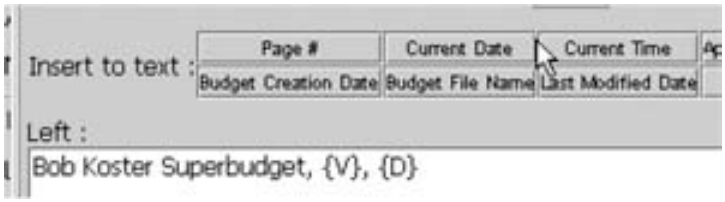


Our arrow is on the "Topsheet" marker. Clicking will open the Topsheet titles for editing, as shown. We enter the info we want into the three windows as required.

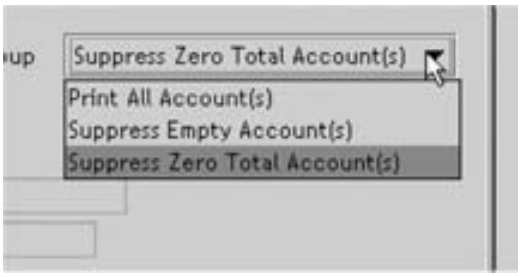
Next we go to the "Footer" button. That brings us to this:



We want to change this line, creating a bottom runner that shows the name of the company and the title of the project. At this point we will include the "Current Date" (EP) and "Current Time" (EP) fields, which will change automatically depending on when we print out the budget.



We also must tell the program how much of the budget to print. Clicking on the arrow to the right of the field bring us the drop-down menu.

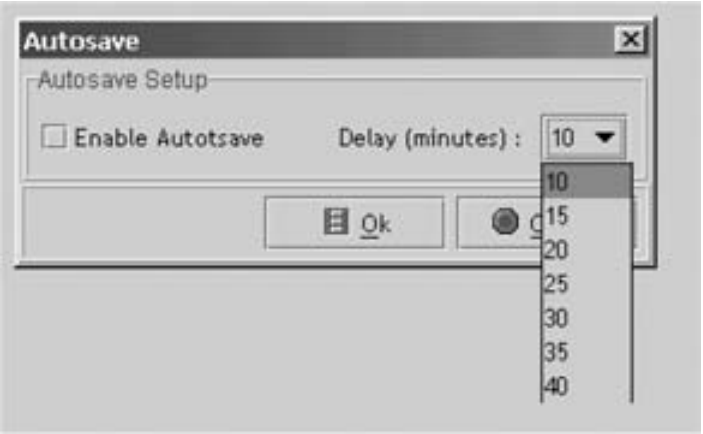


We should always set this to "Suppress Zero Total Accounts." This will tell the program to print only those accounts that have figures in them. Setting it to "Print All Accounts" should be used only if we want to print out a blank budget for reference.

Setting the Autosave

Saving our work is of the utmost importance. We must save our work often during the day, and at least twice a day save it to some medium outside of our own machine, such as a floppy disk or zip drive. That way if, God forbid, something happens to our hard drive ("Who? Me? That will *never* happen to me!!") we can take the data to another machine and keep working. Until we train ourselves to regularly click on "Ctrl + S" ("Cmd + S" in the Mac), we should avail ourselves of the autosave function. Click on "Options—Autosave" as seen here:

That brings up this window:

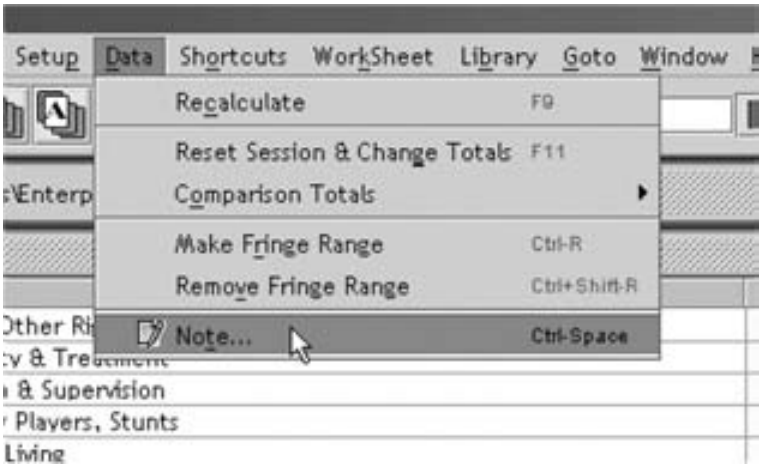


Here we can set the amount of time between saves on the drop-down menu as shown, and also click "Enable Autosave" to activate it.

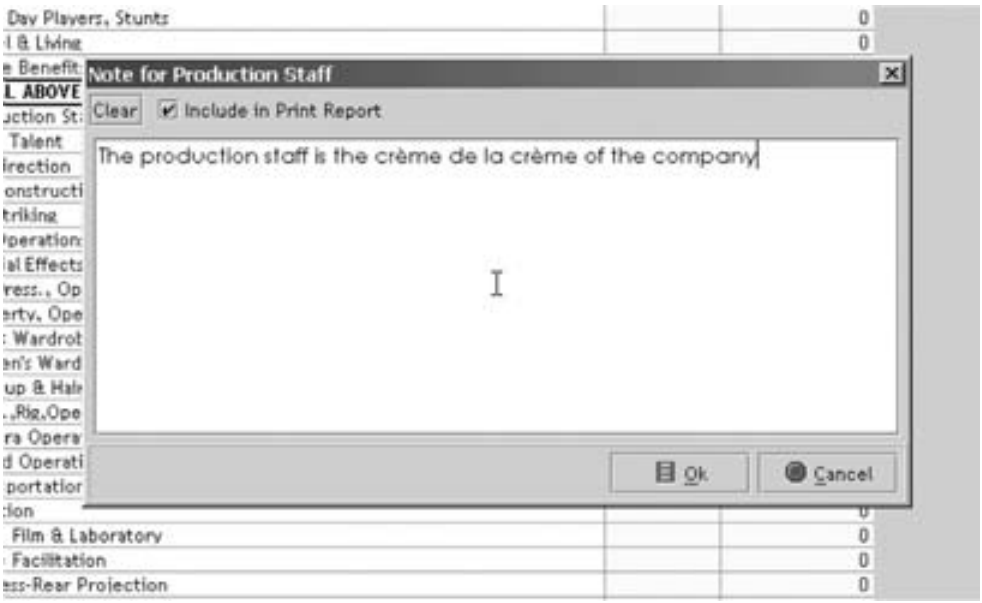
There are numerous other setup options, but these are the ones we will be using most often. The remainder can be found in the excellent and well-detailed manual produced by Entertainment Partners.

A Note about Notes (EP)

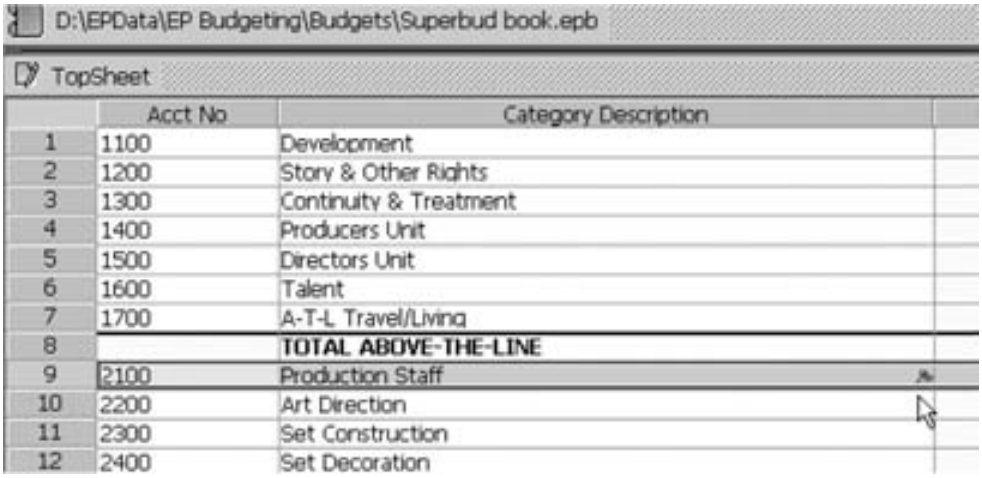
EP Budgeting gives us the chance to add notes to any level of the budget on any line at any time. Just highlight the line we want the note attached to, thus:



Or we can use "Ctrl + Spacebar" to do the same thing. That brings out the note window. Just type the note:

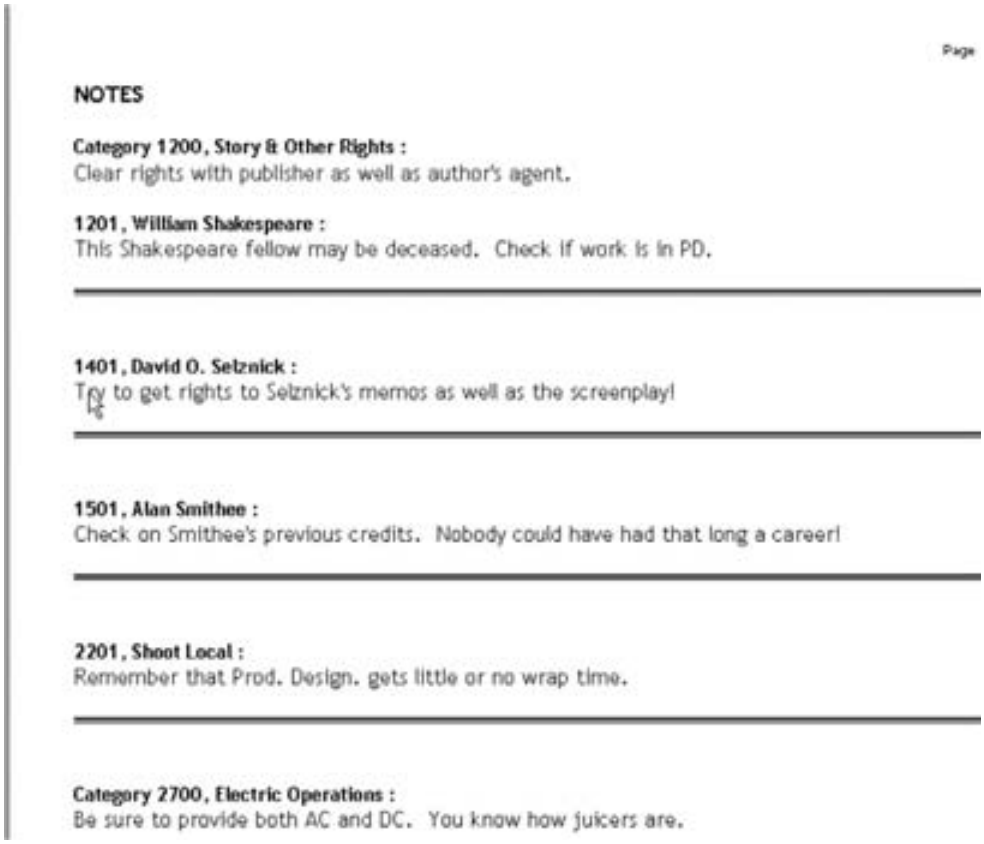


and then click on "OK." The window disappears, and at the right of the "Description" field on that line a little pushpin icon appears indicating that there is a note attached to that line:



If we want to see the note, we can just highlight the line by clicking once on the line number at the left of the window, and then tap "Ctrl + Spacebar" to bring up the note for that line.

The notes will print out at the end of the budget:



Page

NOTES

Category 1200, Story & Other Rights :
Clear rights with publisher as well as author's agent.

1201, William Shakespeare :
This Shakespeare fellow may be deceased. Check if work is in PD.

1401, David O. Selznick :
Try to get rights to Selznick's memos as well as the screenplay!

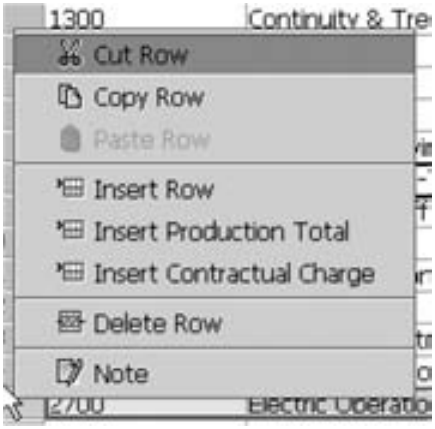
1501, Alan Smithee :
Check on Smithee's previous credits. Nobody could have had that long a career!

2201, Shoot Local :
Remember that Prod. Design. gets little or no wrap time.

Category 2700, Electric Operations :
Be sure to provide both AC and DC. You know how juicers are.

If we wish, we can selectively keep notes from being printed. We will print only those we wish to print, and keep the ones private that are for our own personal use:

Incidentally, a neat feature on the line number happens where we right-click (EP):



Obviously we can add or delete lines right here, as well as add notes. The right-click feature exists on any level (EP).

4 Setting Up

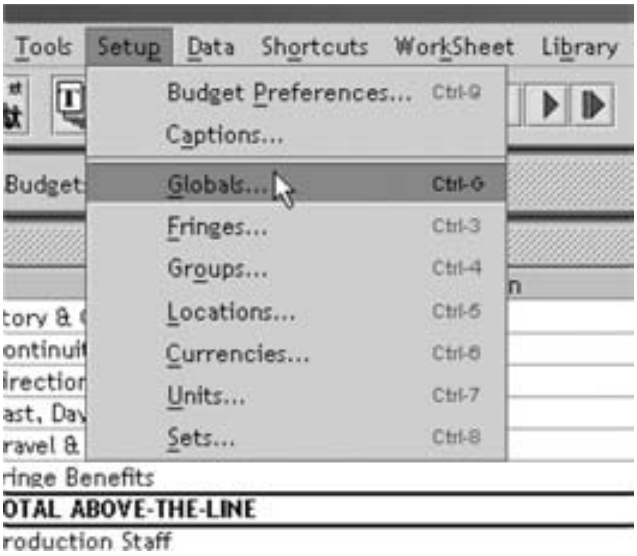
Now we must tell EP Budgeting how we intend to use it. The program has many features to help us budget more efficiently. These features have to be enabled in two steps: first we set them up, then we apply them. We will set them all up first. That will enable us to budget without having to go back and do more setup, which would be inefficient. We can always go back and add more features later at any time and in any order. But to begin with we will add some features to demonstrate how the program works.

Globals

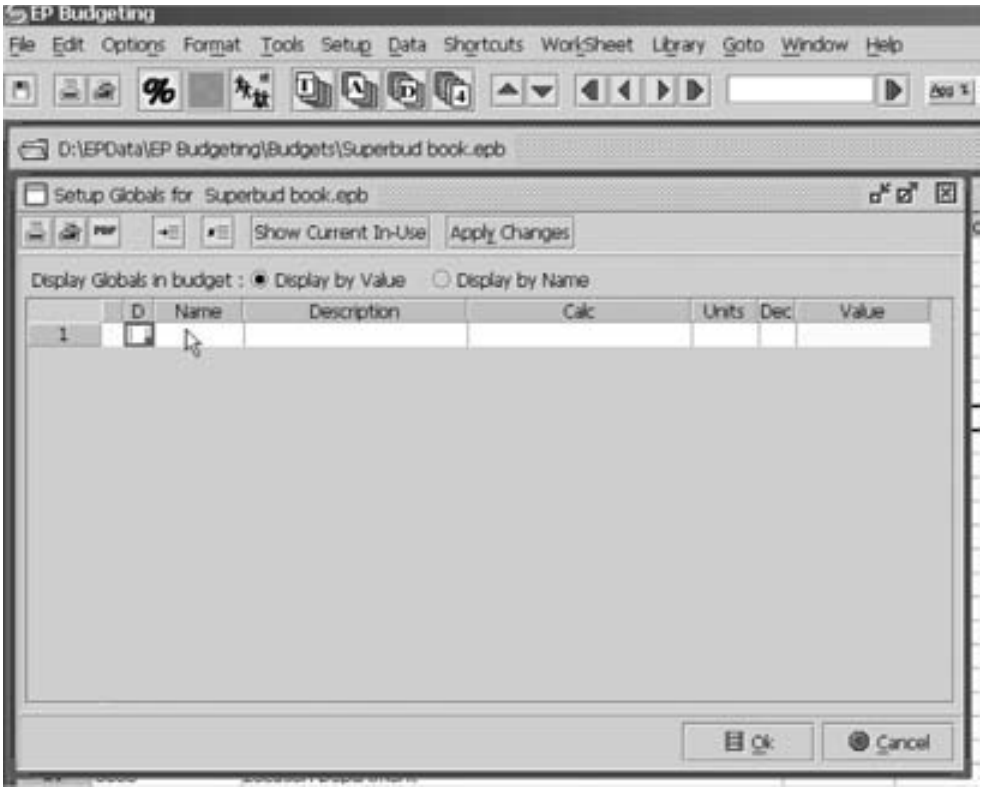
Globals are a means of changing the entire budget with one keystroke using figures that apply to each account equally. For instance, our number of shoot weeks can be globalized. Every member of the crew shoots for the same period of time. Some crew may prep or wrap for varying periods, but if the schedule is an eight-week shoot, the DP shoots for eight weeks, the gaffer likewise; the key grip, ADs, and wardrobe people all shoot for eight weeks. Their prep and wrap times are different, but their shoot times are all the same. So we can say that the shoot period is globally eight weeks. It may be broken into local and distant shooting, and we must accommodate that in the budget because crews' salaries are greater for a six- or seven-day week (distant shoot) than for a five-day week (in-town shoot). But the entire crew will share the same shoot schedule, and we can use Globals here to good effect.

DP: Director of Photography
AD: Assistant Director

First we set up Globals. We will apply them later, after we have set up other shortcuts. But let's set up the Globals first. Go to "Setup—Globals" on the drop-down menu.



That brings us to the Global setup window.



Let's tab to the "Name" field and type "SL." By the way, we turn on the "caps lock" key and type everything in capital letters. Makes it much easier to read. Now we tab to the "Description" field and type "SHOOT LOCAL." Tab again to the "Calc" field and type the digit "3." Tab to the "Units" field and type the letter "W." The program knows that "W" means "Weeks," and will fill in the rest of the word for us. Tab once more to the "Dec" field and type the digit "2." The "Dec" field sets the number of decimal spaces that will be displayed; since we are using U.S. dollars as our basic currency we put "2" in that field.

Setup Globals for Superbud book.epb

Show Current In-Use | Apply Changes

Display Globals in budget : ◉ Display by Value ○ Display by Name

	D	Name	Description	Calc	Units	Dec	Value
1	☐	SL	SHOOT LOCAL	=3	Weeks	2	3.0

Now we add another line just below it for our distant shoot. Let's assume a five-week distant location shoot.

Setup Globals for Superbudget book.epb

Show Current In-Use | Apply Changes

Display Globals in budget : ○ Display by Value ◉ Display by Name

	D	Name	Description	Calc	Units	Dec	Value
1	☐	SL	SHOOT LOCAL	=3	Weeks	2	3.0
2	☐	SD	SHOOT DISTANT	=5	Weeks	2	5.0

Here's where we use a really neat function. We can factor using Globals, adding or subtracting or multiplying them together or in series. We know that we also have some elements, such as equipment rental, that are not subject to five-day- or six-day-week restrictions. We rent our equipment by the week no matter where we are. So we need a figure to represent the total shoot period, which is of course the sum of local and distant weeks. If we are shooting only in town and not on distant location, the distant figure will be "zero." So only the local figure will be shown, even if we add the two together. So we do this:

Setup Globals for Superbudget book.epb

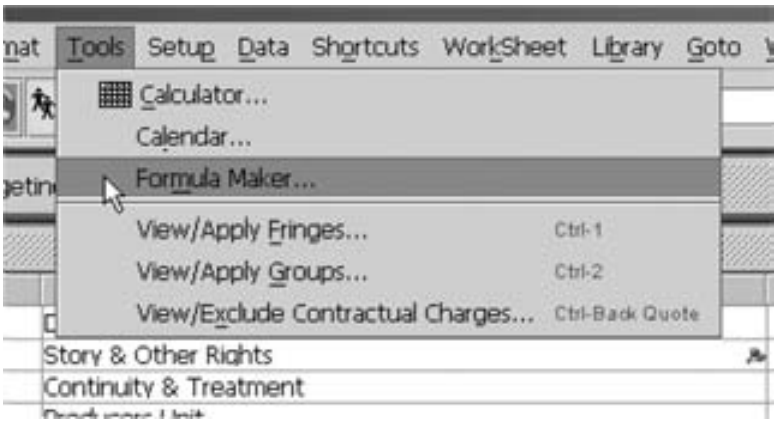
Show Current In-Use | Apply Changes

Display Globals in budget : ○ Display by Value ● Display by Name

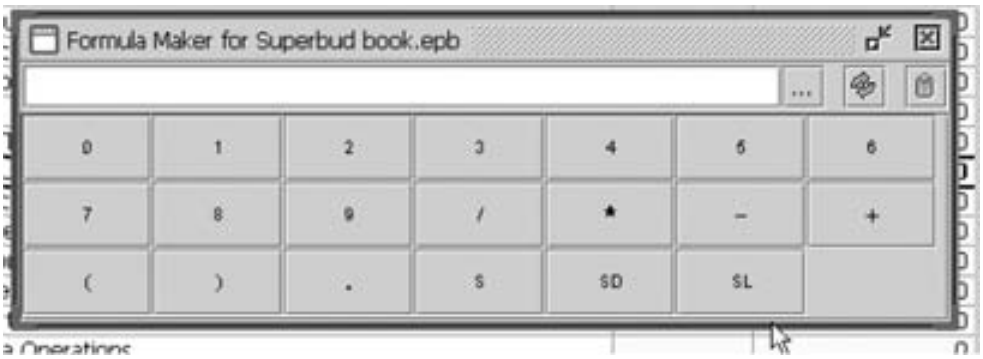
	D	Name	Description	Calc	Units	Dec	Value
1	☐	SL	SHOOT LOCAL	=3	Weeks	2	3.0
2	☐	SD	SHOOT DISTANT	=5	Weeks	2	5.0
3	☐	S	TOTAL SHOOT	=SL+SD	Weeks	2	8.0

This automates the calculation for total shoot weeks from the local and distant addition. We can see that the arrow is pointing to the fact that the "SL + SD" or "3 + 5" adds up to "8" weeks total. As the last column is calculated for us, we cannot put figures into it.

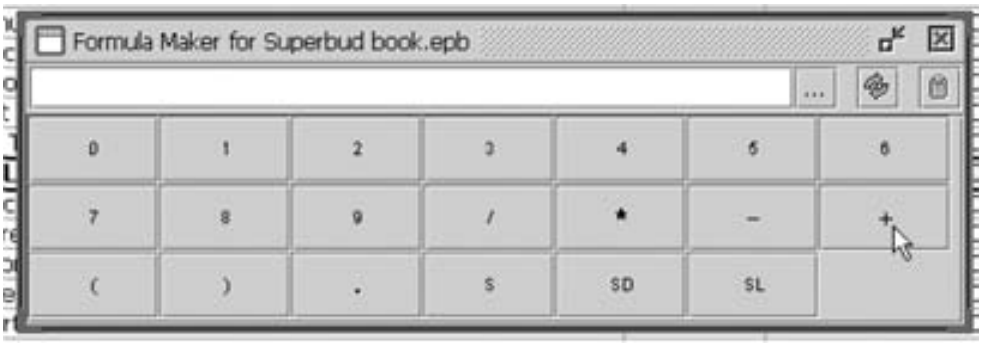
Here's a very useful tool to help us with these single-field calculations. EP has included a "Formula Maker" (EP).



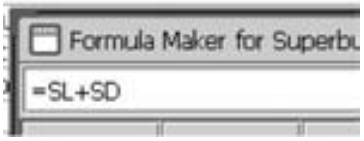
That brings up this window:



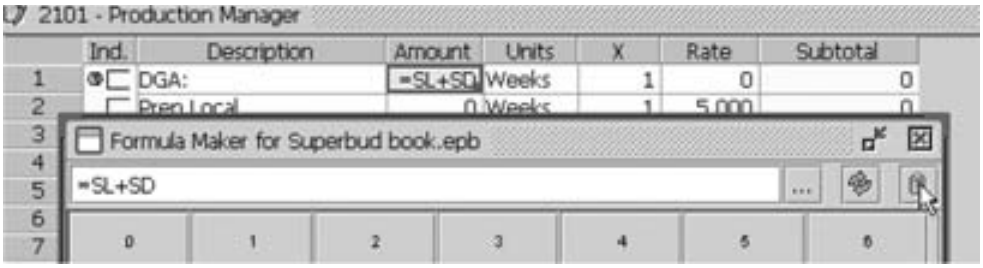
Notice that we are about to click on "SL," which represents a total of three five-day weeks. Next we click on the "Plus" sign:



Then we click on the "SD" button, which completes the formula:



We can pop this formula into any equation field on the detail or fourth level by highlighting the field we want it to go to, then clicking on the little clipboard icon to the right of the field where we have entered the appropriate symbols:

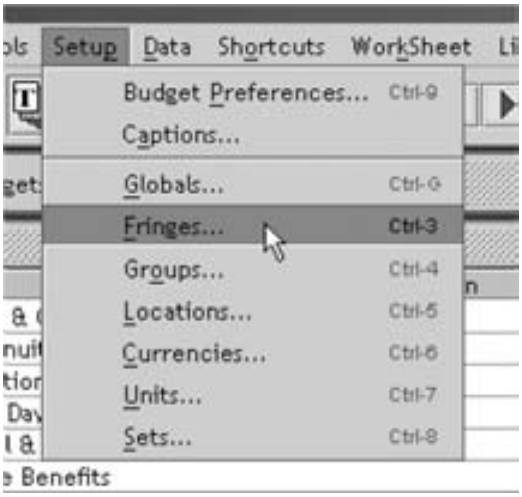


We can notice that all our Globals are there in the pick list for the Formula Maker, as well as all the operatives such as digits, + and – signs, and so on. If we add more Globals the pick list will extend accordingly, with a scroll bar (EP).

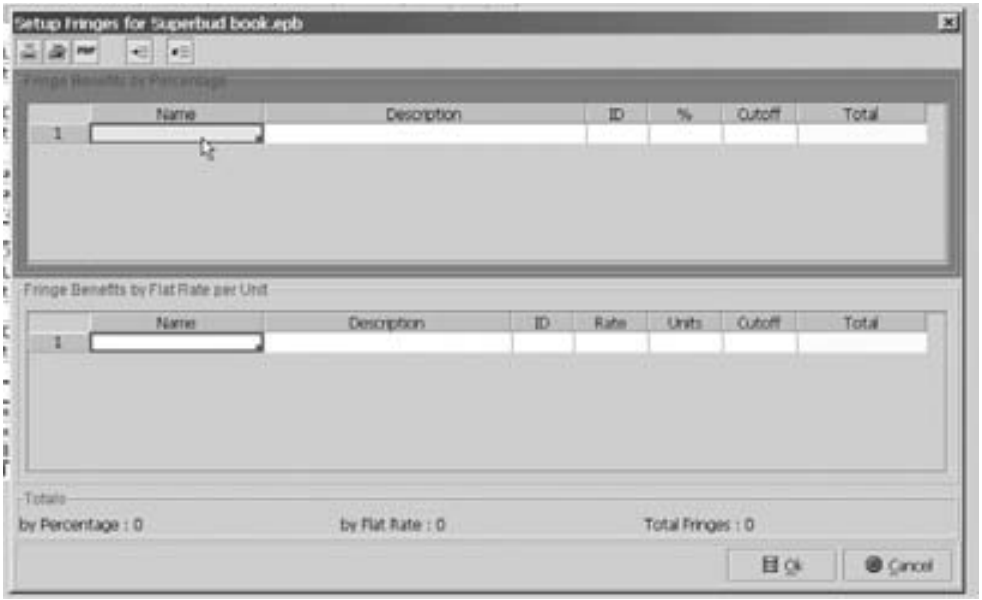
This completes the Global setup. Close the Global setup window by clicking on the "OK" button at the bottom right of the window. Press Ctrl + S to save our file.

Fringe Benefits

Let's move on to fringe benefits. We click on the "Fringe" button.



Which opens this window:

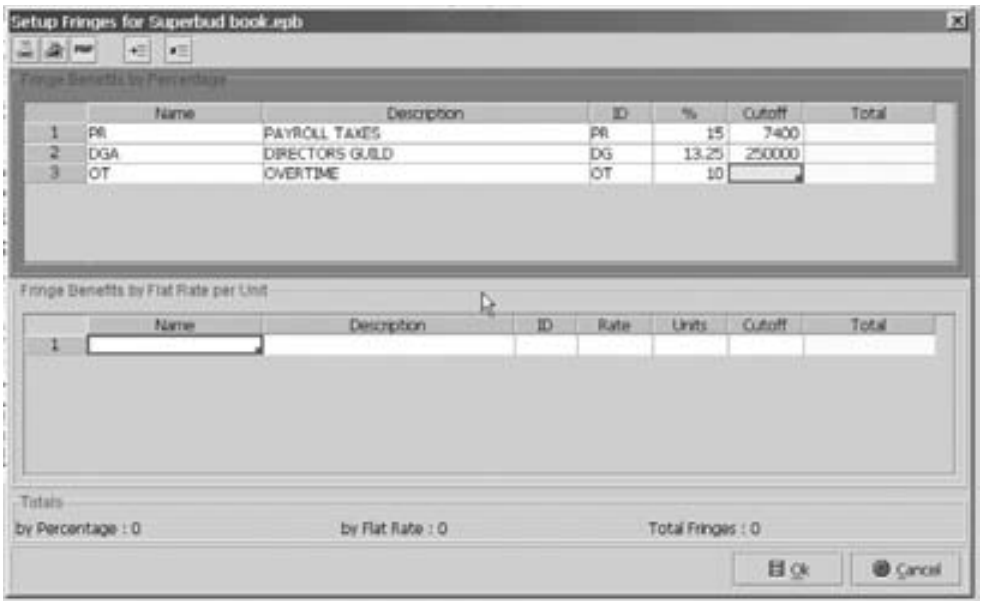


Notice that there are two panes, upper and lower. The upper pane accepts fringe benefits paid as a percentage of the employee's salary. The lower pane accepts

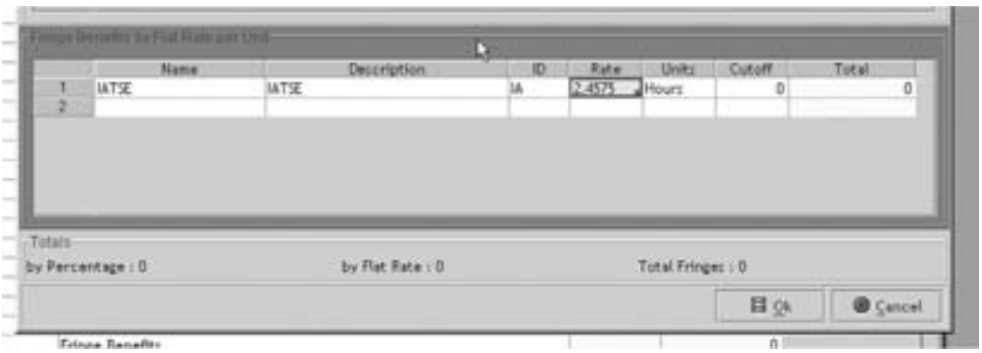
benefits based on flat rates per hours worked or other flat rates per unit. First we will set up some fringes in the upper, or percentage, pane.

Just start typing. The first field is already highlighted, ready for entry. Let's make the first line Payroll Taxes. Call it PR. Give it that ID, too. Let's assume 15 percent, with a $74,000 cutoff. Cutoff is the income figure beyond which no more taxes will be paid.

Now we'll assume that our movie will be done under the aegis of the Directors Guild of America (DGA). So we add a fringe line for the DGA. Let's add one more line in the percentage pane to cover something that is not really a fringe benefit, but we can use the fringe application to enable its use anyway: overtime. We only use overtime on our "Shoot" detail lines in the budget, by the way, but we'll handle that when we actually build the budget accounts.



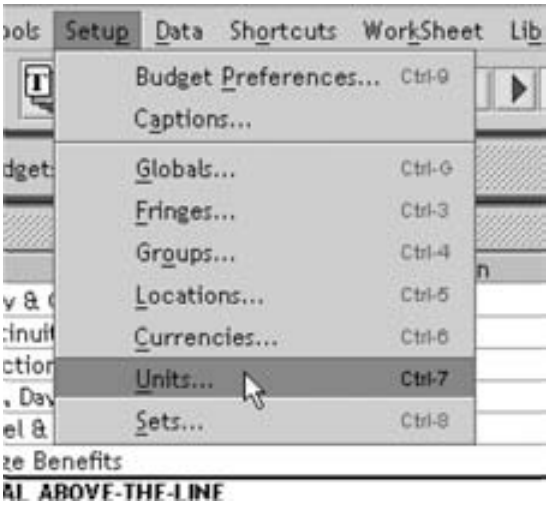
Next let's add a line for the IATSE fringe benefits. The International Alliance of Theatrical Stage Employees in Los Angeles receives fringe benefits based on a per-hour rate, regardless of what the person's income is. Everyone has about $2.46 per hour paid into the pension fund on their behalf, whether it's the DP at $50,000 per week or the Craft Service person at $1000 per week. Teamsters in Los Angeles have the same system.



Now we'll click the "OK" button at the lower right corner of the window to close it and save our work. Press Ctrl + S to save our file.

Units

Next we should work on the Units setup. We click on "Setup" then "Units."



Which brings us to the Units setup window.

Setup Units for Superbud book.epb

	Key	Singular	Plural	Unit Equiv. (hrs)
1	A	Allow	Allow	No
2	D	Day	Days	8.0
3	W	Week	Weeks	60.0
4	F	Flat	Flat	No
5	H	Hour	Hours	1.0
6	M	Month	Months	240.0
7	N	DistWk	DistWks	72.0
8	E	Foot	Feet	No
9				

Ok Cancel

It is obvious that the designers of the program were quite optimistic about the number of hours per day we would be working. To enable the IATSE fringe benefits to work properly, we will change the hours per day, week, and month to be more realistic. Let's change the "8" to "12," The "40" to "60," and the "160" to "240."

Setup Units for Superbud book.epb

	Key	Singular	Plural	Unit Equiv. (hrs)
1	A	Allow	Allow	No
2	D	Day	Days	12.0
3	W	Week	Weeks	60.0
4	F	Flat	Flat	No
5	H	Hour	Hours	1.0
6	M	Month	Months	240.0
7	N	DistWk	DistWks	72.0
8	E	Foot	Feet	No
9				

Ok Cancel

Next, just to see how this works, let's add another unit, "Reels." Many times we calculate lab costs based on reels of film, so this could be a great shortcut. There are three columns, the left being for the letter representing "Reel," the next two (to the right) being the singular and plural for "Reel." The program sees if the amount is one or less and accommodates by putting in singular or plural words in the "Units" column, as we will see.

Setup Units for Superbud book.epb

	Key	Singular	Plural	Unit Equiv. (hrs)
1	A	Allow	Allow	No
2	D	Day	Days	12.0
3	W	Week	Weeks	60.0
4	F	Flat	Flat	No
5	H	Hour	Hours	1.0
6	M	Month	Months	240.0
7	N	DistWk	DistWks	72.0
8	E	Foot	Feet	No
9	R	Reel	Reels	

Ok Cancel

Note that we did not put a number in the "Unit Equiv. (hrs)" column because there are no hours in a reel.

Also note that this is the only window in the program in which we are limited as to the number of lines we can add. Since each line takes only one letter, number, or symbol, we are limited to around forty lines of units. I personally have never used more than ten or twelve. But every window except this one can accommodate literally thousands of detail lines, making the program virtually limitless with regard to the amount of detail it can accommodate.

Now we click the "OK" button and close the window, saving our work. Press Ctrl + S to save our file. By now this will be second nature to us, so we'll just keep saving with Ctrl + S often to save our work without being reminded.

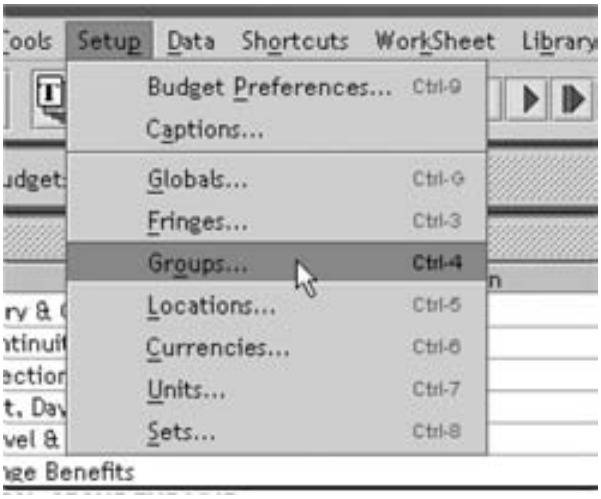
Groups

In Movie Magic this feature was called "Subgroups." Groups are an easy means of arranging our detail lines into groups for easy reference. We will be able to look at one group at a time by this means. For instance, we might have "Local" and "Distant" shooting. We will tag all the lines referring to the "Local" shoot with the

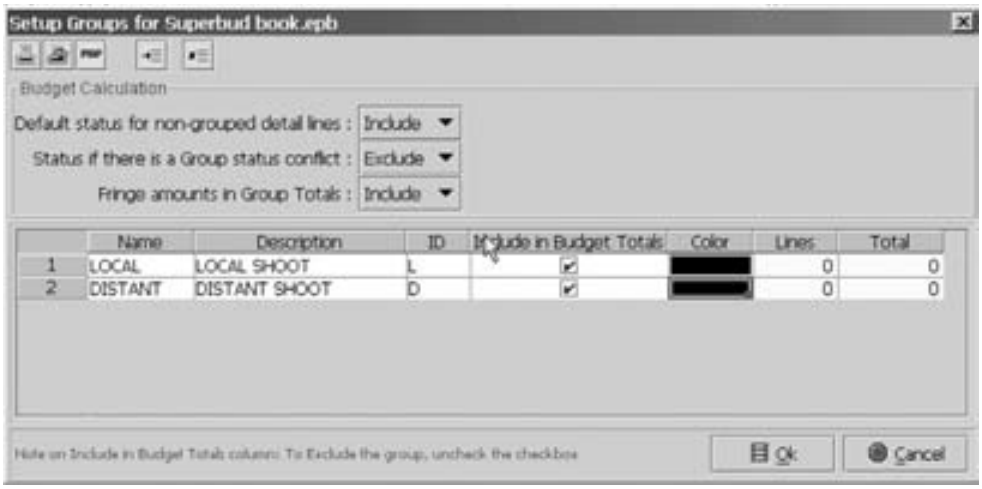
Local Group and the distant detail lines with the Distant Group. If the backers ask how much our distant shooting alone will cost, we can suppress the "Local" group with a single keystroke, leaving only the Distant detail lines. The only figure we have left will be our costs for shooting on distant location.

There are much more sophisticated uses for this. The Superbudget, for instance, has groups for each of the Unions, so we can design a budget for DGA and Screen Actors Guild (SAG) members, but eliminating IATSE and Teamster members by suppressing certain groups in this area. There are even more group uses, such as for Contractuals, but we'll get to those later.

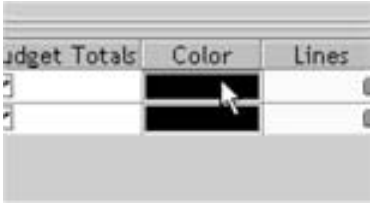
Let's start simply by adding Local and Distant Groups just to see how it's done.



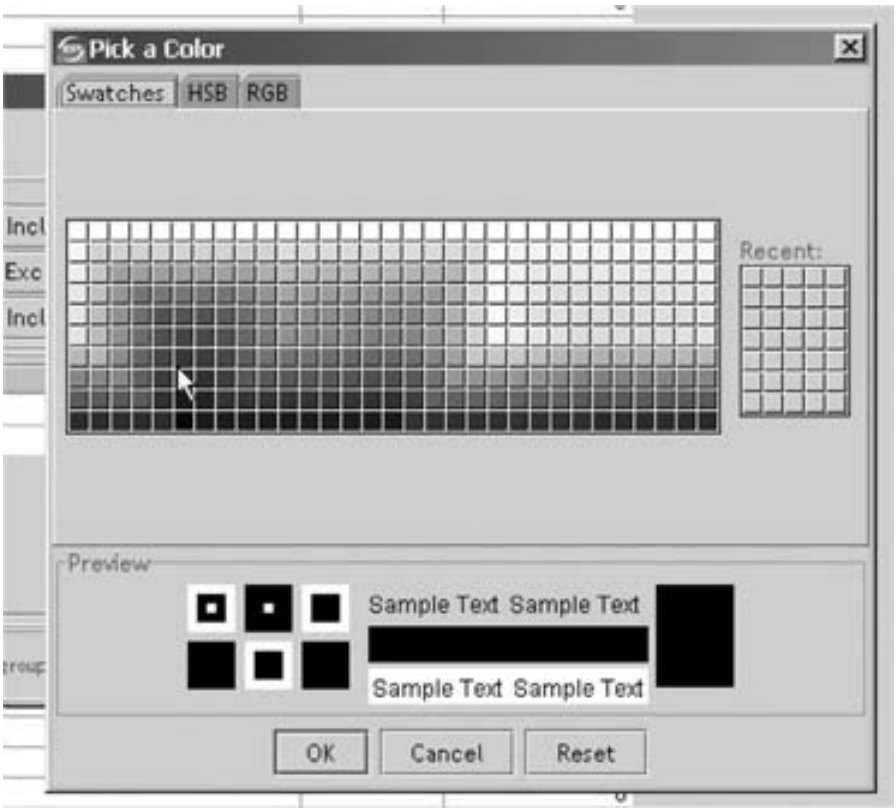
This opens the "Groups" window.



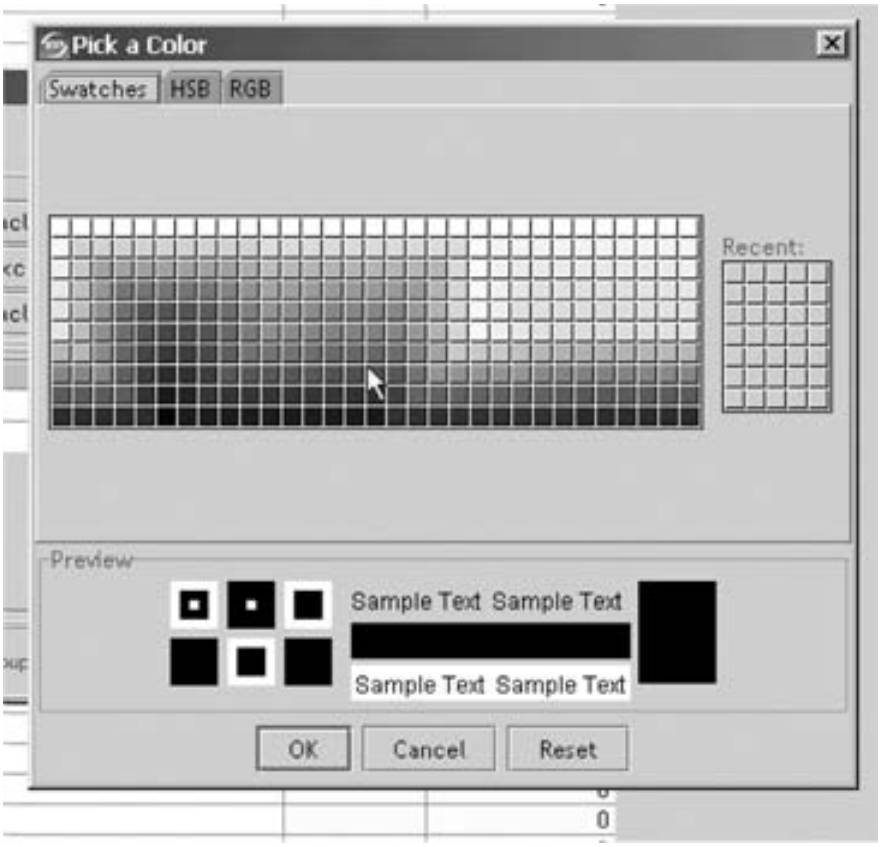
We have added the two lines for Local and Distant. Notice that we have made sure they are both included for the time being, so we can see them onscreen. Also notice that there is an extra black rectangle in the "Color" column. EP Budgeting has made it easy for us to budget by giving us many visual clues as to how the program is being used. This is one of the better ones. We can color-code the budget detail lines depending on how the groups have been attached to each line. Immediate group recognition is possible here. Let's double-click the upper black rectangle to bring up the color palette.



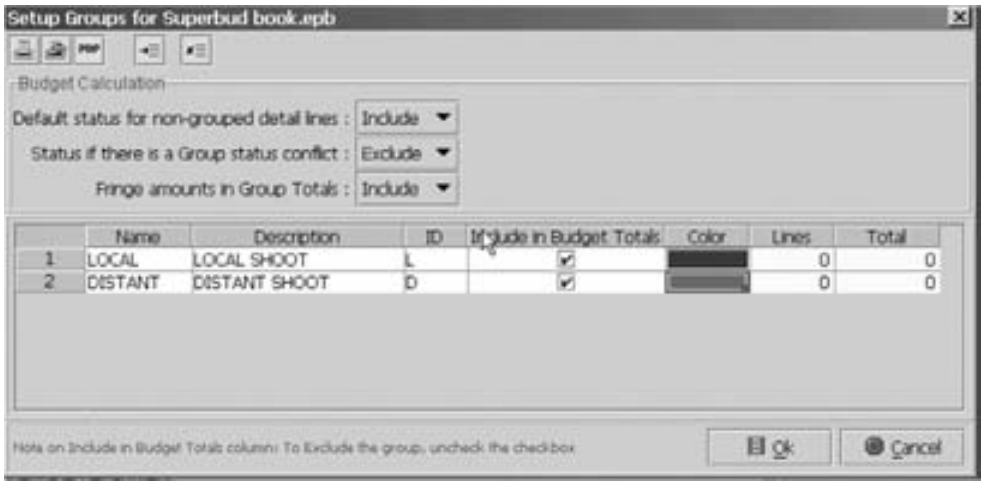
Let's assign a bright blue to the Local Group. We can always change it later. Darker colors always work better because they stand out against the white sheet. For instance, we wouldn't want to use yellow for a color code because yellow is hard to read against white.



Let's assign a dark red to the Distant Group for the same reason.



Now our original "Groups" window shows the color rectangles with the assigned colors:

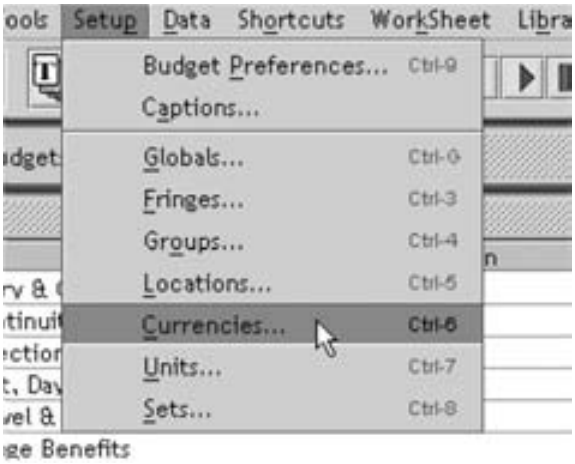


As will soon be evident, the detail lines tagged with those groups will be color-coded on our screen.

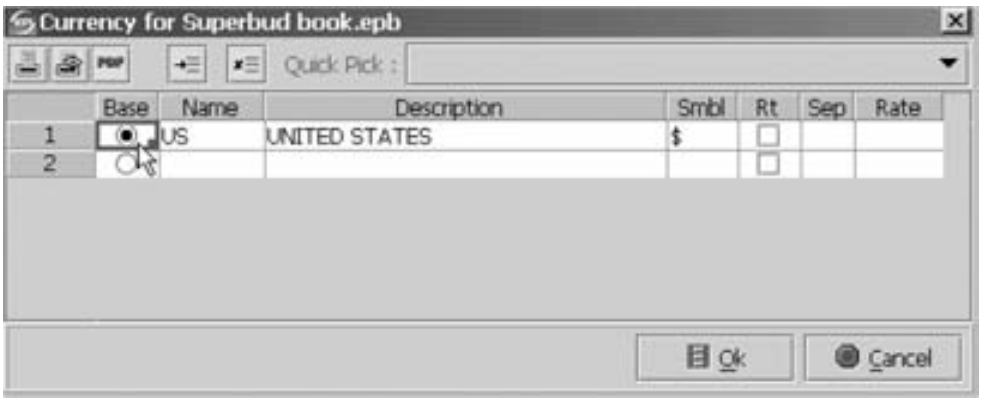
Foreign Currency (EP)

It's easy to accommodate foreign currency in EP Budgeting. Obviously each budget must be calculated with its total figures in a single currency. It won't work to have a budget with the total in one part in U.S. dollars and in another part in euros or Swiss francs. The budget total must be in one currency only. However, many times we will be traveling to foreign countries to shoot. We'll pick up a local crew there, and these folks will be paid in the local currency. Therefore we must have a way to convert the local currency within the budget so that although our Property Master, for instance, will be paid 60,000 Japanese yen per week, that is only $500 in U.S. currency. The figure we must budget for is $500, not 60,000 yen.

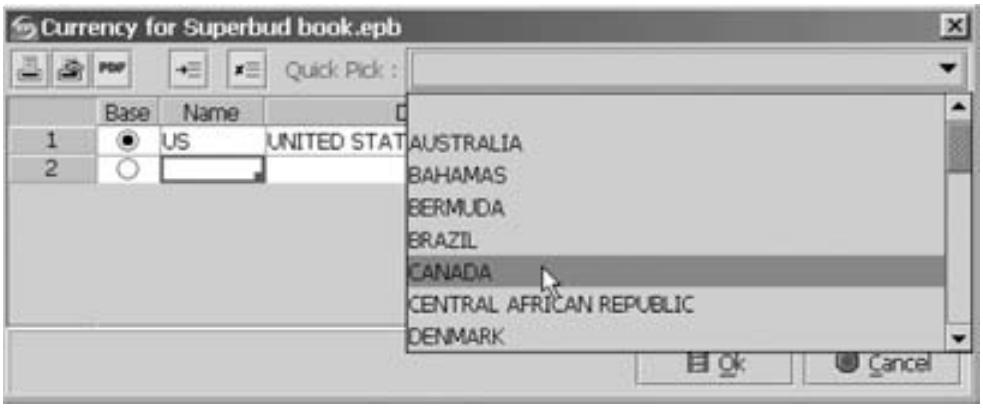
So we set up the currency conversion:



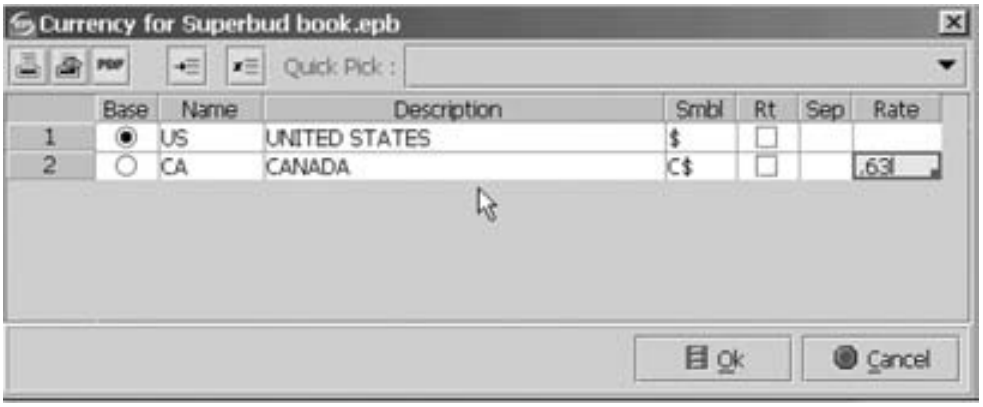
The currency setup window looks like this:



The arrow shows that we are about to access the drop-down menu for foreign currency. Notice that the circle is ticked in the "Base" column next to "United States." This indicates that all other currencies will be compared to U.S. dollars (EP). We will only be using one other currency, just to demonstrate the function, but in practice we can use as many as we wish in one single budget. Let's use Canadian currency for our comparison. In the pick list we choose "Canada."

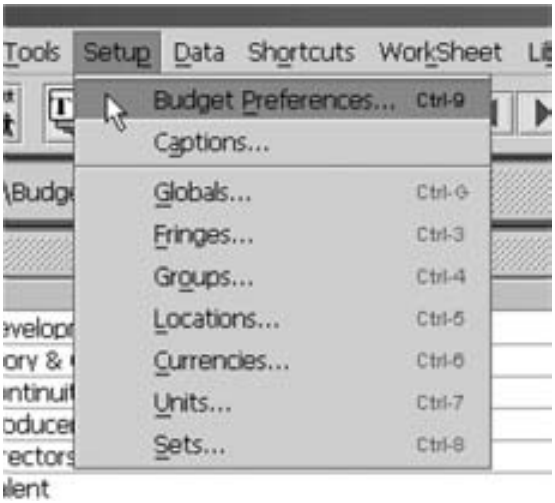


We have a wide choice from the drop-down menu, or we can add our own for countries not mentioned there. Notice that the pick list does not give us the exchange rate, only the symbols and the country code. We should find on the Internet a good currency-conversion website, and there are several. That way we can track our conversion rates daily. In fact, Entertainment Partners' website, www.entertainmentpartners.com, has a link to a conversion chart right in its front page for your convenience.

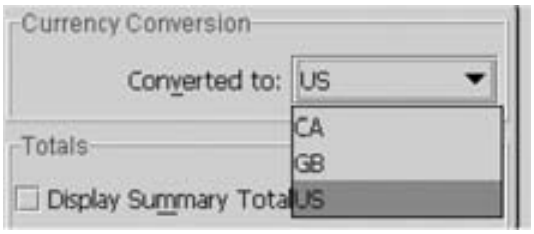


We have checked on the exchange rate; at the time of this writing the Canadian dollar is worth about .71 of a U.S. dollar. To explain the other two columns, "RT" with a box would put the money symbol to the right of the figure, and "Sep" denotes the separator. It defaults to a period, but many currencies use a comma to separate dollars from cents and a period to separate the thousands from the hundreds—for example, $1.000,00, as compared with the American $1,000.00.

We also have the ability to change the entire budget to be based on any of the currencies we are using in that particular file (EP). All we need to do is access the "Setup—Budget Preferences" menu:



which brings us to this screen, where we can choose:



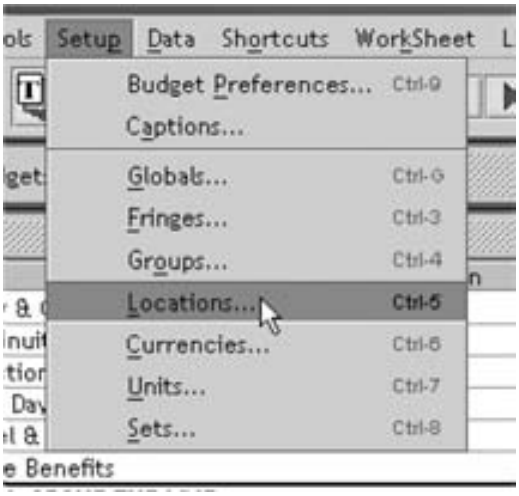
From the drop-down menu we can pick whichever currency we want to base the budget on. This is especially helpful if we are shooting part of the picture in, say, Vancouver. We can send the Canadian part of the budget to the Vancouver UPM in Canadian dollars, which makes it much more understandable to those unfortunates who don't use American dollars.

UPM: Unit Production Manager

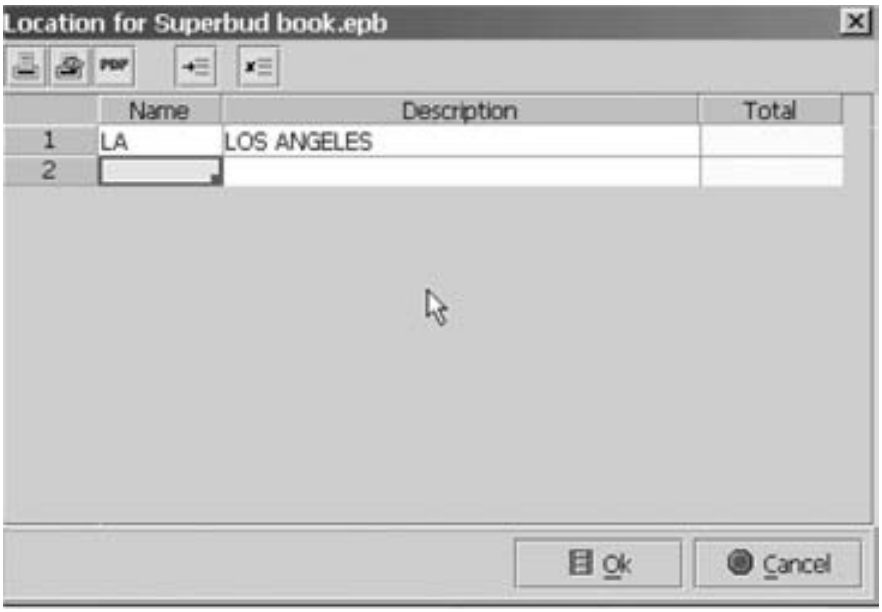
"Locations" Column (EP)

We also can segregate "Locations" and "Sets" if we wish to quickly and easily determine the costs for a particular location or set. They both work the same way, but with different columns. Since we are shooting on distant location in Canada, we will use that as a "Location." The tracked costs, by the way, can also reflect the fringe benefits attached to the local salaries if desired. This gives the user the opportunity to isolate costs accruing to a particular location as a total figure, as long as the tagged lines are relative to that location.

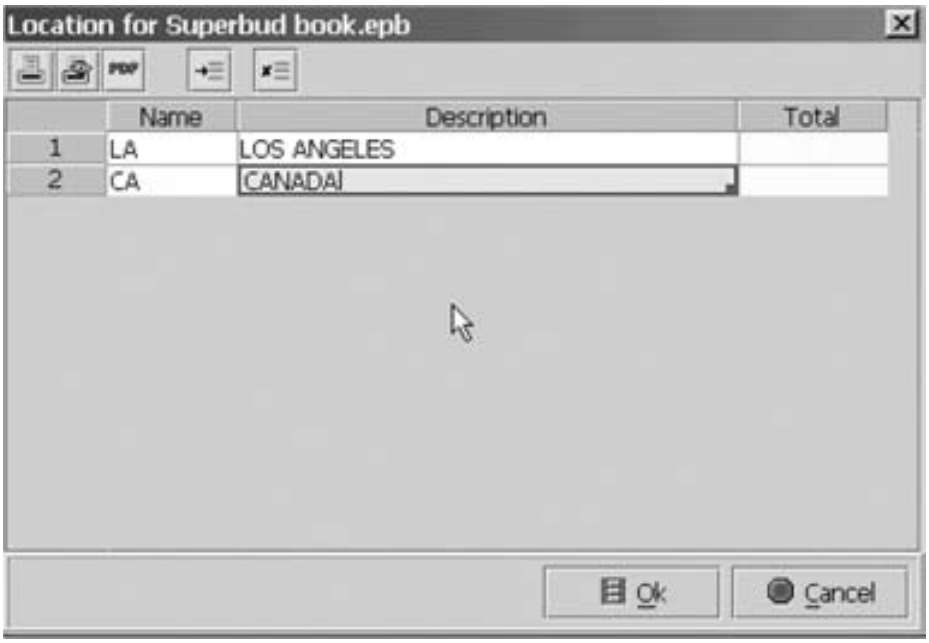
Let's open the "Locations" window:



Which brings us this window:

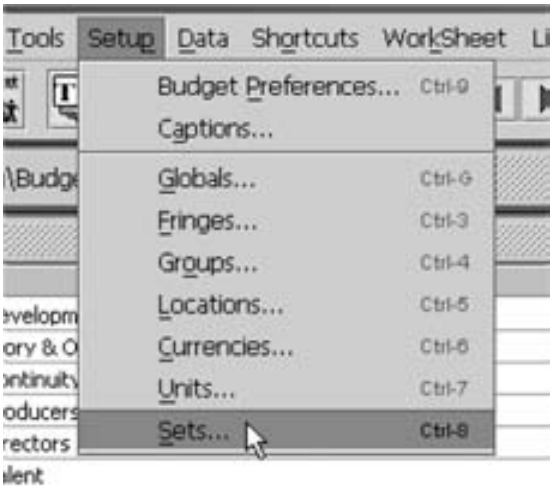


We will choose a simple reminder of "Canada," such as "CA," and then fill in the description.

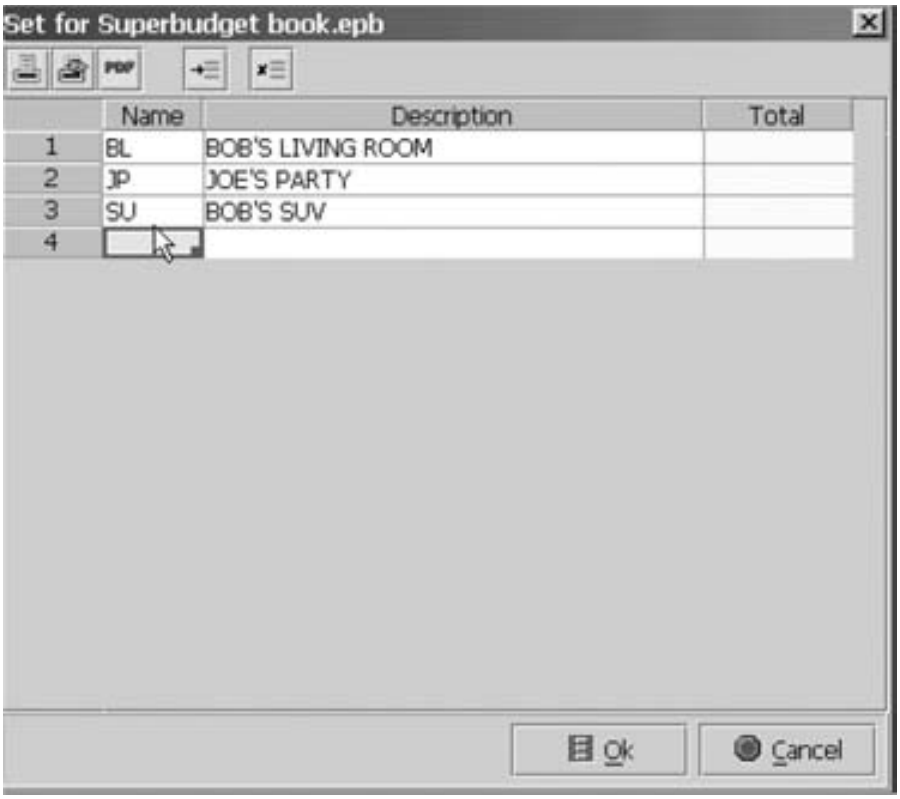


"Sets" Column (EP)

Next we'll set up our "Sets" column.



Now we start setting up our "Sets." Originally this was intended to track the costs of any particular set. We can include the costs of set construction and set dressing, as well as the props used in any set and the labor to build it. If we decide to eliminate a set, we'll know exactly how much money we are saving. We can use the "Sets" column for other things, making it even more useful. For instance, here we've told it that we want to track the costs of Joe's Party. We can attach such line items as set construction, dressing, and props, as well as extras, wardrobe for the party, food, extra makeup people, and extra Assistant Directors to handle the 600 extras for the party. In fact, we can isolate the costs of almost anything by using "Sets." A vehicle, with its driver, gasoline, and maintenance, rigging for stunts, extra insurance, and so forth can be tracked using the "Sets" column.



There is another advantage to using the "Sets" column: The information will be exported into Vista Budgeting as a group, retaining its integrity for accounting purposes (EP).

This finishes our basic setup. We haven't applied these features yet. First we will build a detail account from scratch to see how the account itself is structured, and we will be working with all these features, applying them as we go.

5 Building an Account

We have finished setting up all our features. We can always go back and rearrange, change, delete, or add new features. But we have enough to begin building an account. The way it works is simple. We will build one account, and only one. Rather than build other accounts from scratch, we will simply copy-and-paste and then modify the original account. Since the original account will have almost all the required features built into it, building a new one would be redundant.

Let's build an account for the Production Manager (PM). Let's put the arrow on the line number at the left of the "Production Staff" account, #2000. Single-click to highlight the line:

D:\EPData\EP Budgeting\Budgets\Superbud book.epb

TopSheet

	Acct No	Category Description	Page	Total
1	1100	Development		0
2	1200	Story & Other Rights		0
3	1300	Continuity & Treatment		0
4	1400	Producers Unit		0
5	1500	Directors Unit		0
6	1600	Talent		0
7	1700	A-T-L Travel/Living		0
8		**TOTAL ABOVE-THE-LINE**		**0**
9	2100	Production Staff		0
10	2200	Art Direction		0
11	2300	Set Construction		0

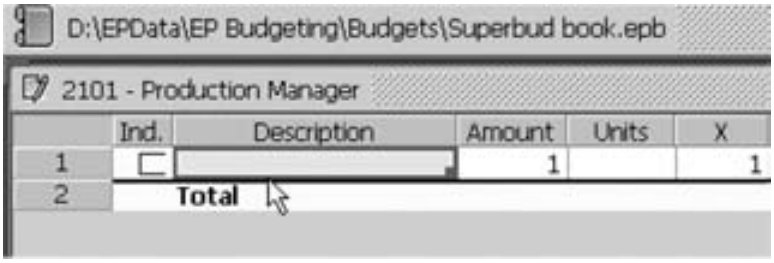
Now we can tap Ctrl + Down arrow to drill down to the account level. We can also simply double-click the line number to go down one level. In either case we will have this:

D:\EPData\EP Budgeting\Budgets\Superbud book.e

2100 - Production Staff

	Acct No	Accou
1	2101	Production Manager
2	2102	Unit Production Manager
3	2103	First Assistant Director

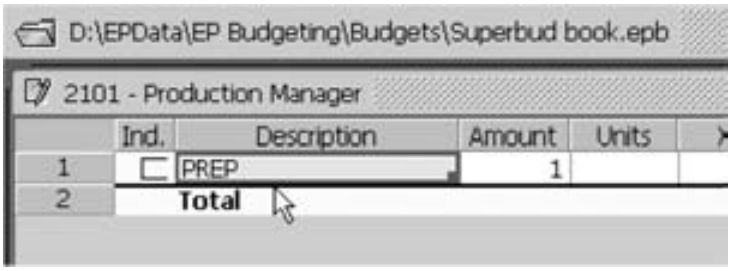
Double-click again, or tap Ctrl + Down arrow again, and we will be in the detail level where we can add information:



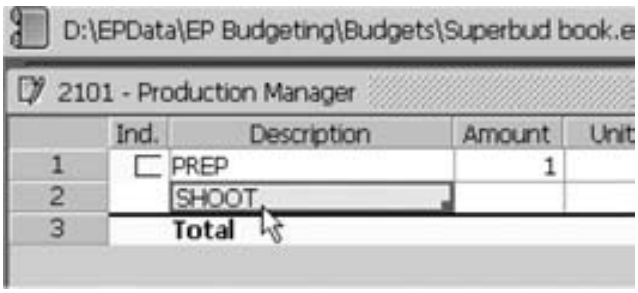
Adding Descriptions

Notice that the "Description" field is open for editing automatically. We only need to start typing.

We will be building our account by columns, not by rows. It is far easier to think in terms of like elements than it is to try to imagine a collection of varied items together, so we do it this way. Enter "PREP" into the first open field.



Tapping the "Enter" key takes us one line down, and we type in "SHOOT."



Continuing on down, we tap "Enter" and type "WRAP," "KIT RENTAL," and "CAR ALLOWANCE" in order, tapping the "Enter" key between each entry.

2001 - Production Manager

	Ind.	Description	Amount	Units
1	☐	PREP	1	
2	☐	SHOOT	1	
3	☐	WRAP	1	
4	☐	KIT RENTAL	1	
5	☐	CAR ALLOWANCE	1	
6		**Total Fringes**		
7		**Total**		

Amount Column

That is a sketch of what our account will look like. Now we tab to the next column and tap the Up arrow until we are at the top of the column again. This column displays the amount of units. The columns are, from left to right, "Description"; "Amount"; "Units" (hours, months, reels, flat, etc.); "X," for other computation; "Rate," where we will type in the amount of money we will pay for each unit; and "Subtotal." The program multiplies the number in the "Amount" column by the "X" column when applicable, and again by the "Rate" column. So if an employee makes $1,000 per week for two weeks, in the "Subtotal" column it will automatically put "$2,000." We cannot control what goes into the "Subtotal" column except by determining what goes into the other columns.

We start at the top of the "Amount" column and in the first space we type "3," giving the PM three weeks for Prep.

2001 - Production Manager

	Ind.	Description	Amount	U
1	☐	PREP	3	
2	☐	SHOOT	1	
3	☐	WRAP	1	
4	☐	KIT RENTAL	1	
5	☐	CAR ALLOWANCE	1	
6		**Total Fringes**		
7		**Total**		

If the space does not open up for us for adding a number, just double-click in the space and it will open. Now we tap the Down arrow to go one space down. This will be the number of shoot weeks we will have locally. These first three Salary lines will show local work only, not distant work. We have a shortcut we use to add the distant weeks, after we have added all the Globals, Groups, Fringes, and so on. That way we won't have to retype it all.

Adding a "Global"

Here we add our first global, "SL" for "Shoot Local."

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3		1	0	0
2		SHOOT	3.00	Weeks	1	0	0
3		WRAP	=1		1	0	0
4		KIT RENTAL	1		1	0	0
5		CAR ALLOWANCE	1		1	0	0
6		**Total Fringes**					**0**
7		**Total**					**0**

Notice that the program has filled in the "Units" column with "Weeks." That's what we used in the Global setup. We have added our first Global. Now tap the Down arrow twice. Leave the Wrap weeks at "1." We want our "Kit Rental" amount to vary with the number of weeks worked, so we only have to change it in one place, in the Global setup. So here we mentally add up the number of Prep and Wrap weeks (three plus one) to get four weeks of non-shooting work. We will be renting the PM's kit, probably a computer, and so on for the entire length of employment, which is Prep + Shoot + Wrap. Prep + Wrap = 4, and Shoot = SL. So in the "Amount" column for both "Kit Rental" and "Car Allowance," we put "SL + 4."

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3		1	0	0
2		SHOOT	3.00	Weeks	1	0	0
3		WRAP	1		1	0	0
4		KIT RENTAL	7.00	Weeks	1	0	0
5		CAR ALLOWANCE	SL+4		1	0	0
6		**Total Fringes**					**0**
7		**Total**					**0**

Once again the program has added "Weeks" in the "Units" column. It has also calculated the "Amount" column, which is now 7.00 weeks of total employment for the local period.

Adding Rates

As we tab over to the "Rate" column the "SL + 4" turns into a "7." Now tap the Up arrow to go to the top of the "Rate" column. Let's pay the PM $1,000 per week for salary, $50 per week for kit rental, and another $50 for car allowance. We can do this by adding the $1,000 figure in the first field. Then we use the little cross to grab the square in the lower right corner of the field and pull it down two more

fields (EP). This way we don't have to rewrite the rate figure. We can do the same thing with entire lines by highlighting the line and pulling down the square in the lower right corner. We can also pull it upward or sideways.

	Rate
1	=1000
1	0
1	0

	Rate
1	=1000
1	1,000
1	1,000

Now we can back-tab (Shift + tab) to the "Units" column and use the Up arrow to fill in the unused "Units" fields. Just tap the letter "W." In our "Units—Setup" screen we saw that when we type "W" the program automatically inserts the word "Week." It also knows the difference between singular and plural, typing "Weeks" for more than one and "Week" for one only.

Also notice that another visual cue has popped up. In the "Ind" column ("Indicators"), a tiny globe has appeared to the left of the brackets. That shows us that somewhere in that row a Global is hiding.

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		KIT RENTAL	7.00	Weeks	1	50	350
5		CAR ALLOWANCE	7.00	Weeks	1	50	350
6		**Total Fringes**					**0**
7		**Total**					**7,700**

Showing "Globals" by Name

We can easily make the Globals evident. Just click on the globe icon in the top icon row,

and the "Setup—Globals" window comes up. Click on "Display by Name,"

and then click on the "OK" button at the bottom of the window:

The display will change to "Name" instead of "Value."

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	=SL	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		KIT RENTAL	=SL+4	Weeks	1	50	350
5		CAR ALLOWANCE	=SL+4	Weeks	1	50	350
6		**Total Fringes**					**0**
7		**Total**	1		1	0	**7,700**

Now reactivate the Global setup window by clicking on the globe again and return it to "Value." That is a much better way to view it while the budget is in process. For those times when we need to see the Globals by name, just switch back.

Using Fractions

Here's another neat trick. The program can accommodate fractions. Suppose you have hired your PM based on a seven-day week, and you want to give a week and three days of wrap. Instead of trying to figure out the decimal equivalent of 3/7, in the "Amount" column just type the fraction 10/7 (i.e, seven days plus three days equals ten days, divided by seven days):

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	=SL	Weeks	1	1,000	3,000
3		WRAP	10/7	Week	1	1,000	1,000
4		KIT RENTAL	=SL+4	Weeks	1	50	350
5		CAR ALLOWANCE	=SL+4	Weeks	1	50	350
6		**Total Fringes**					**0**
7		**Total**	1		1	0	**7,700**

When we tab out of the field it calculates the fraction for us:

PREP	3	Weeks	1	1,000	3,000
SHOOT	=SL	Weeks	1	1,000	3,000
WRAP	1.4285714	Weeks	1	1,000	1,429
KIT RENTAL	=SL+4	Weeks	1	50	350
CAR ALLOWANCE	=SL+4	Weeks	1	50	350

This is much easier than trying to use .33333 for 1/3. We only have to remember that we must use a fraction, not a complete integer. For example, if we have $1\frac{1}{3}$, we enter it as "4/3"; if we have $4\frac{2}{7}$, we enter it as as "30/7."

Also note that the program changed the word "Week" to "Weeks."

Fringe Benefits

We have finished building the basic account and applying the Globals, so now let's attach Fringe Benefits to the Salary lines. Notice that the first three lines are Salary lines, and the other two lines are Other Two Lines. We only attach Fringes to Salary. We might attach sales tax as a Fringe to items we purchase, such as Film or Videotape, and Props. But basically the Fringes are attached to people.

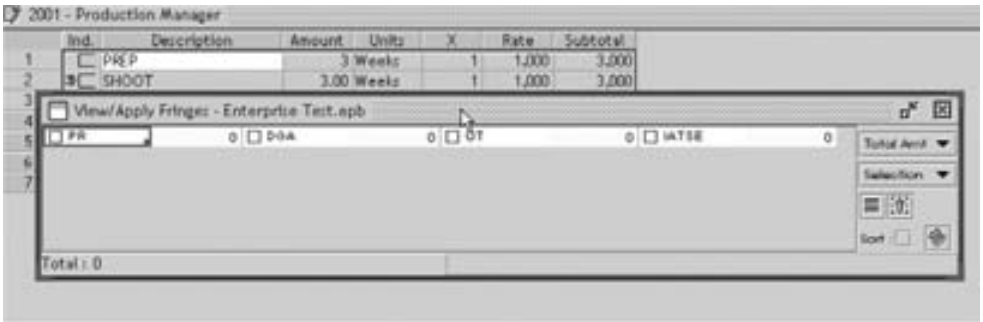
With our mouse we click on the topmost line number and, holding the button down, wipe the arrow down through the numbers field until we have highlighted all three top lines.

2001 - Production Manager

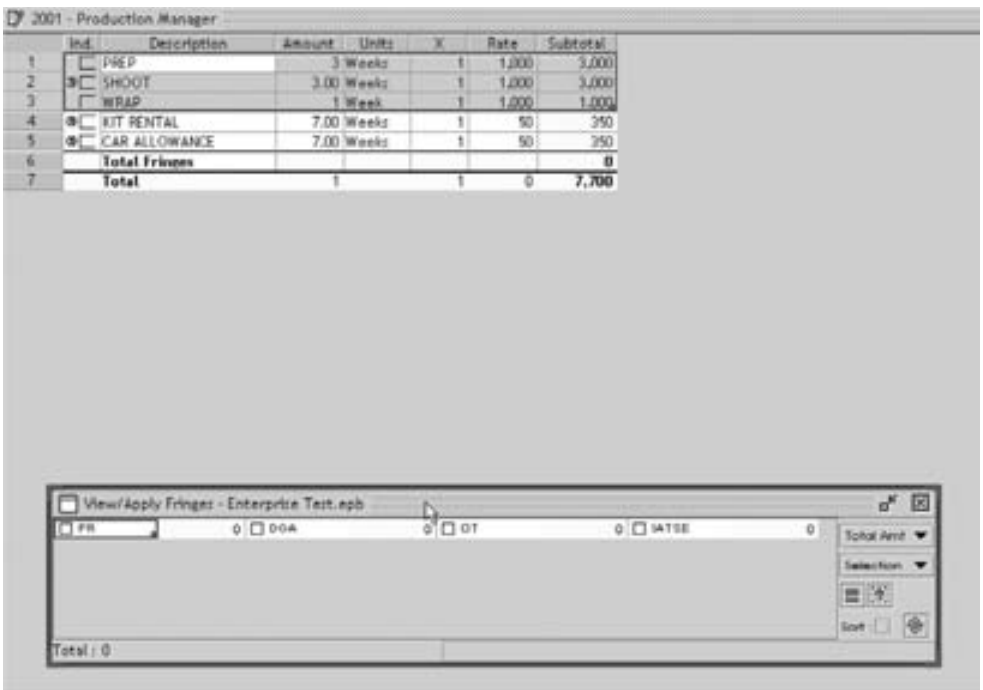
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		KIT RENTAL	7.00	Weeks	1	50	350
5		CAR ALLOWANCE	7.00	Weeks	1	50	350
6		**Total Fringes**					**0**
7		**Total**	1		1	0	**7,700**

Now we click the "View/Apply Fringes" button at the top of the screen:

This brings up the "Fringe apply" window. Let's grab the title bar



and pull it down toward the bottom of the screen so we can see what we're doing in the detail lines as well as the Fringe window.



That's better. Now we can see both windows at the same time. We will do this with all the windows we will use, that is, keep them toward the bottom of the screen so that we can work on the detail lines and the Group window, for instance, simultaneously.

With the three top lines of detail highlighted, we click on the DGA and the PR buttons in the Fringe window.

With the Fringe window still open, click on the "Shoot" line only. This will highlight the Shoot line and un-highlight the Prep and Wrap lines. We are going to apply "Overtime" as a Fringe to the Shoot line alone, because we seldom if ever pay overtime for Prep or Wrap.

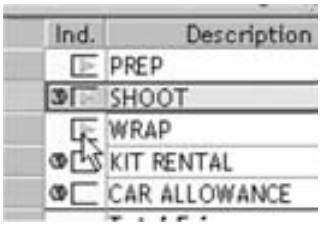
2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		KIT RENTAL	7.00	Weeks	1	50	350
5		CAR ALLOWANCE	7.00	Weeks	1	50	350
6		**Total Fringes**					**0**
7		**Total**	1		1	0	**7,700**

So now we apply the Overtime to that line:

This finishes our work with Fringe Benefits. We can close the "Fringe apply" window by clicking on the little "X" box in the upper right corner of the window.

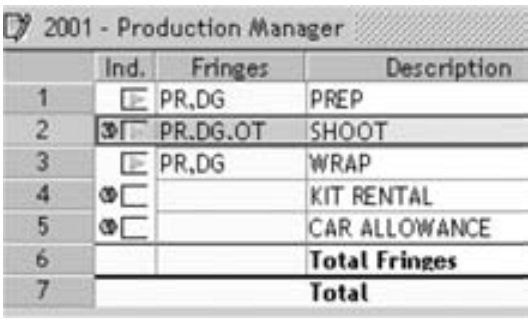
Notice that the "Ind" column now has arrow markers in it on all the lines with Fringes attached. This is another visual clue for us, keeping us aware of all the shortcuts that are attached to various parts of the budget.



Showing Fringes

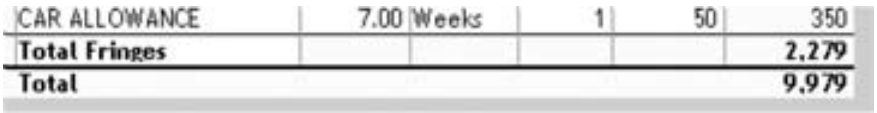
We can also track our Fringes very easily by adding the "Fringe" column to the detail lines themselves. Just click on the "Frin" button:

This brings out an extra column with all the Fringes, as we have entered them in the "ID" column in the Fringe setup window. That's what those IDs are for.



It's a toggle, so clicking on the "Frin" button will cause the extra column to disappear again.

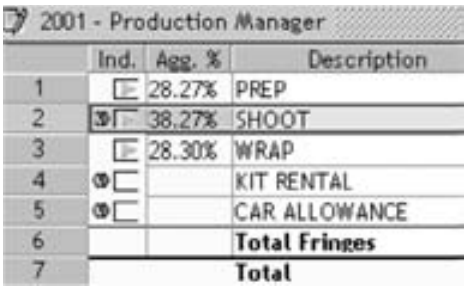
Now that we have Fringes, the line "Total Fringes," just above the bottom line, "Total," has a figure in it representing how much extra money will be spent on Fringe Benefits for our PM.



We can add another column, or just refer to it when we need to. That is the "Aggregate Percentage" or "Agg %" column. This column shows us what per-

centage of the total for each line the Fringes represent. Click the "Agg %" button next to the "Frin" button to bring this column out.

This brings out the extra column for Aggregate Fringe Percentage:



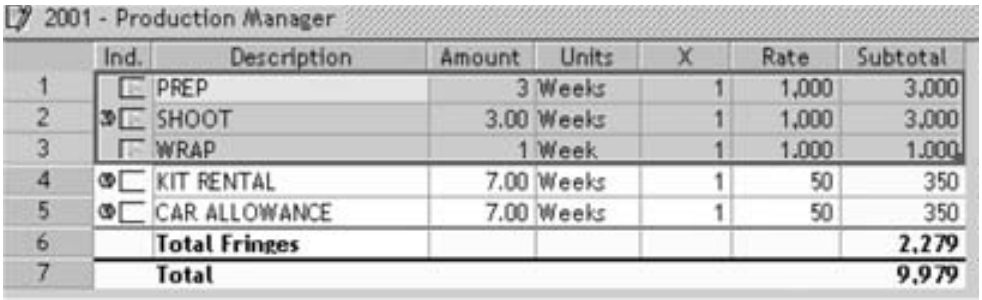
	Ind.	Agg. %	Description
1		28.27%	PREP
2		38.27%	SHOOT
3		28.30%	WRAP
4			KIT RENTAL
5			CAR ALLOWANCE
6			**Total Fringes**
7			**Total**

Again, the "Agg %" button is a toggle, so we can click it to make the column disappear.

Copy-and-Paste Inside an Account

Thus far we have only worked with direct input of data and application of the shortcuts to those data. Now we will begin to show the speed and accuracy of the copy-and-paste system. In EP Budgeting, copy-and-paste includes not only the data to be copied but also the shortcuts attached to those data. In other words, when we copy-and-paste the first three lines of the account we are building (the "Salary" lines), we will also duplicate the Fringe Benefits and Globals attached to those lines. This occurs whether we are copying data within a budget or copying data from one budget to another. To begin, we will copy the three "Local" lines to create three "Distant" detail lines, and then modify them to suit our new circumstances. This will be much faster than retyping them from scratch.

Let's highlight the "Salary" lines of our account:



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		KIT RENTAL	7.00	Weeks	1	50	350
5		CAR ALLOWANCE	7.00	Weeks	1	50	350
6		**Total Fringes**					**2,279**
7		**Total**					**9,979**

Now we can either use the keyboard shortcut of "Ctrl + C" to copy the data into memory, or we can use the drop-down menu:

Now that those three lines are in memory we can use them to create the "Distant" lines of the "Salary" portion of this detail account. First we highlight the next line down, "Kit Rental," because anything we paste will be inserted above the highlighted line.

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		KIT RENTAL	7.00	Weeks	1	50	350
5		CAR ALLOWANCE	7.00	Weeks	1	50	350
6		**Total Fringes**					**2,279**
7		**Total**					**9,979**

Let's paste in those three lines by using "Ctrl + V" or by using the drop-down menu:

Which brings us to here:

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP	3	Weeks	1	1,000	3,000
5		SHOOT	3.00	Weeks	1	1,000	3,000
6		WRAP	1	Week	1	1,000	1,000
7		KIT RENTAL	7.00	Weeks	1	50	350
8		CAR ALLOWANCE	7.00	Weeks	1	50	350
9		**Total Fringes**					**4,558**
10		**Total**					**19,258**

The program has duplicated the three Salary lines, including the Globals and Fringes that are connected to them. We need to modify the lines to make them distant lines. First we retype the descriptions to make their use more obvious. Double-click in the description field and start typing the new description, "PREP DISTANT." Then use the Down arrow to go to the field below and type "SHOOT DISTANT." Repeat for "WRAP DISTANT."

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	3	Weeks	1	1,000	3,000
5		SHOOT DISTANT	3.00	Weeks	1	1,000	3,000
6		WRAP DISTANT	1	Week	1	1,000	1,000
7		KIT RENTAL	7.00	Weeks	1	50	350
8		CAR ALLOWANCE	7.00	Weeks	1	50	350
9		**Total Fringes**					**4,558**
10		**Total**					**19,258**

We also have to revise the "Amount" column to fit the Distant parameters. Let's give our PM two weeks of Prep, "SD" weeks of Shoot (per the Globals), and two weeks of wrap. We'll also have to change our amounts for "Kit Rental" and "Car Allowance" at this point to match the new figures. Now these must read "S + 8." For the total Prep and Wrap weeks, add "S" indicating "SL + SD" in the Globals:

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	=SL	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,000	2,000
5		SHOOT DISTANT	=SD	Weeks	1	1,000	5,000
6		WRAP DISTANT	2	Weeks	1	1,000	2,000
7		KIT RENTAL	=S+8	Weeks	1	50	800
8		CAR ALLOWANCE	=S+8	Weeks	1	50	800
9		**Total Fringes**					**5,322**
10		**Total**	1		1	0	**22,922**

Good. Now we have to change the "Rate" column because we will be paying our PM more for distant location work than for local work. Insert $1,200 instead of $1,000 per week.

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,200	2,400
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	2	Weeks	1	=1200	2,400
7		KIT RENTAL	16.00	Weeks	1	50	800
8		CAR ALLOWANCE	16.00	Weeks	1	50	800
9		**Total Fringes**					**5,930**
10		**Total**					**25,330**

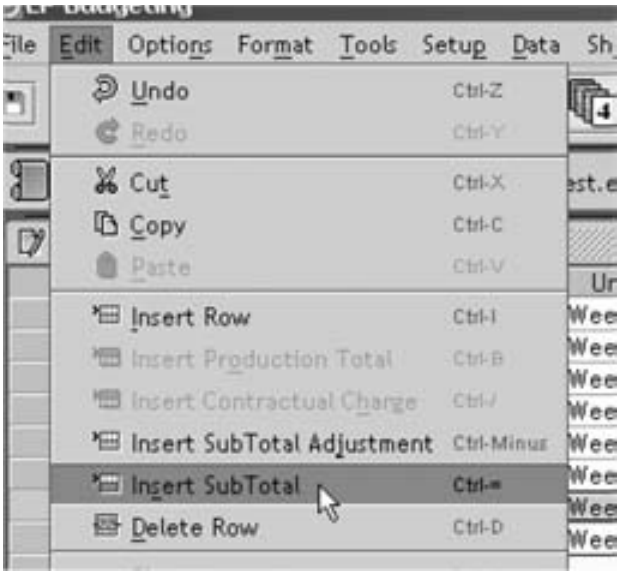
Adding Subtotals and Subtotal Adjustments

Now let's make the screen a little easier to read by separating the Salary lines from the Non-salary lines. We'll add a subtotal line to act as a separator. First we highlight the line we want the subtotal to appear above—in this case, the "Kit Rental" line. We'll click on the line number to highlight the line.

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,200	2,400
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	2	Weeks	1	1,200	2,400
7		KIT RENTAL	16.00	Weeks	1	50	800
8		CAR ALLOWANCE	16.00	Weeks	1	50	800
9		**Total Fringes**					**5,930**
10		**Total**					**25,330**

Now we can go to "Edit—Insert Subtotal."



This gives us a subtotal line exactly where we want it.

2001 - Production Manager

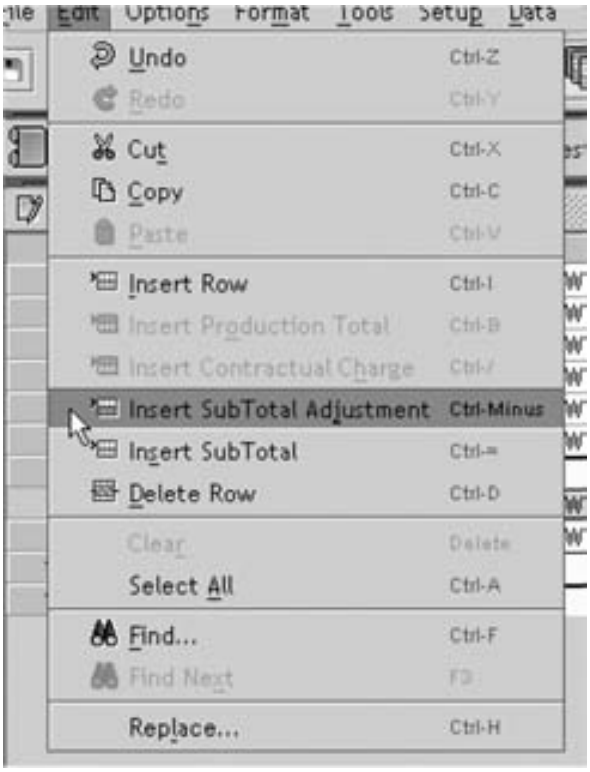
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,200	2,400
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	2	Weeks	1	1,200	2,400
7							17,800
8		KIT RENTAL	16.00	Weeks	1	50	800
9		CAR ALLOWANCE	16.00	Weeks	1	50	800
10		**Total Fringes**					**5,930**
11		**Total**					**25,330**

Now let's add a subtotal adjustment (EP) line just below the subtotal line. In Movie Magic this is called a "Summation" line. We can use it to calculate various things, all based on the figures of the subtotal above. Note: We don't need a subtotal line to make a subtotal adjustment line work. Let's highlight the "Kit Rental" line again.

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,200	2,400
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	2	Weeks	1	1,200	2,400
7							**17,800**
8		KIT RENTAL	16.00	Weeks	1	50	800
9		CAR ALLOWANCE	16.00	Weeks	1	50	800
10		**Total Fringes**					**5,930**
11		**Total**					**25,330**

Now we go to "Edit—Insert Subtotal Adjustment" and click there.



Let's make this line an "Overtime" line. This will be a duplication of the Fringe Benefit, so we'll be able to use one or the other but not both. Otherwise we will be "padding" the budget, and we never want to do that, do we? Anyway, we type "OVERTIME" in the Description field, "10" in the Amount field, and the percentage sign, %, in the Units field. That gives us a 10% Overtime figure for the Salary.

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,200	2,400
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	2	Weeks	1	1,200	2,400
7							**17,800**
8		OVERTIME	10	%	=1	**17,800**	**1,780**
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11		**Total Fringes**					**5,930**
12		**Total**					**27,110**

Adding Groups

We need to add "Groups" to our account to enable us to manipulate it more easily. Let's highlight the top three lines:

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,200	2,400
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	2	Weeks	1	1,200	2,400
7							**17,800**
8		OVERTIME	10	%	1	**17,800**	**1,780**
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11		**Total Fringes**					**5,930**
12		**Total**					**27,110**

These are our "Local" lines, so we must tag them as part of the Local Group. Click on the "Group apply" button:

Now we have this window:

We have just clicked on the "Local" button to apply that Group to the Local lines. Now without removing the "Group apply" window from the screen, we highlight the "Distant" lines, the second three Salary lines.

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,200	2,400
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	2	Weeks	1	1,200	2,400
7							17,800
8		OVERTIME	10	%	1	17,800	1,780
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11		**Total Fringes**					**5,930**
12		**Total**					**27,110**

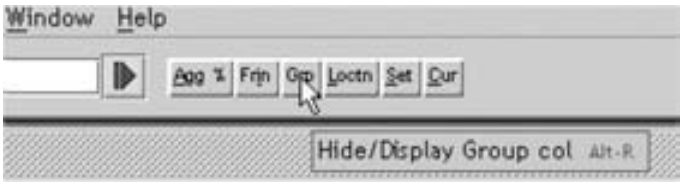
Then we click on the "Distant" button in the "Group apply" window.

Now we have coded the account with Groups. Just to show it more graphically, let's click on "Kit Rental" to un-highlight the Salary lines. Notice that the lines are now color-coded to match the Group. Let's close the "Group apply" window by clicking on the "X" in the upper right corner of the window.

2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,200	2,400
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	2	Weeks	1	1,200	2,400
7							**17,800**
8		OVERTIME	10	%	1	**17,800**	**1,780**
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11		**Total Fringes**					**5,930**
12		**Total**					**27,110**

We can check our work by clicking on the "Group column" button:



That brings out the "Group" column, showing which groups are attached to which lines.

2001 - Production Manager

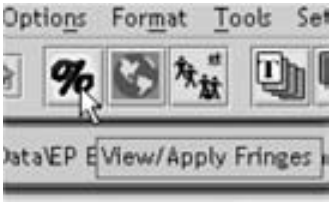
	Ind.	Groups	Description	Ar
1		L	PREP	
2		L	SHOOT	
3		L	WRAP	
4		D	PREP DISTANT	
5		D	SHOOT DISTANT	
6		D	WRAP DISTANT	

We entered "L" and "D" into the "ID" column in the "Setup—Groups" window. We click the "Group column" button to close the column again.

Applying a Range to the Fringe Benefits

Now we have to tell the computer that all six Salary lines apply to the same person. That makes our Fringe Benefits work properly. Otherwise the program will

think that the lines represent individual people, and the cutoffs will not be accurate. Let's click on the "Fringe apply" button.

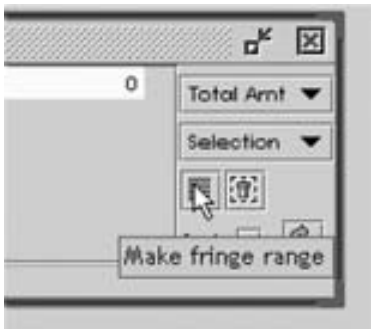


We highlight all six Salary lines. Notice that each Salary line has its own brackets to the left in the "Ind." column.

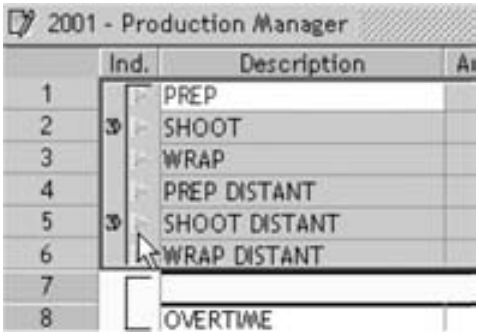
2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,200	2,400
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	2	Weeks	1	1,200	2,400
7							17,800
8		OVERTIME	10	%	1	17,800	1,780
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11		**Total Fringes**					**5,930**
12		**Total**					**27,110**

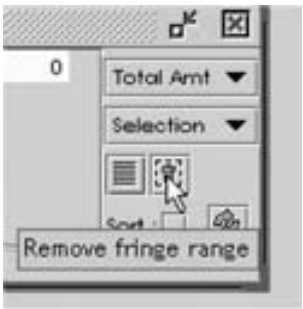
Now we click on the "Make Fringe Range" button at the right of the "Fringe apply" window.



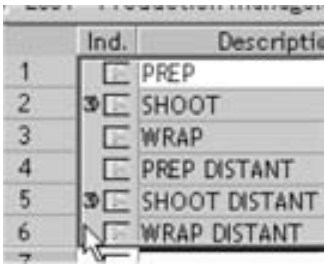
Now the brackets cover all six Salary lines together, instead of individually.



Just for illustration, let's say that each line represented a different person, for instance, in the "Cast" account. In that case we would have bracketed each line individually. In the "Fringe apply" window, click on the "Remove Fringe Range" button.



This puts individual brackets to the left of each line.



However, we don't want individual brackets here. Let's go back to the "Make Fringe Range" button as shown above and make all six lines in one range. Then we'll close the "Fringe apply" window by clicking on the "X" in the upper right corner of the window.

A word about "pay-hours" versus "work-hours." We need to make a distinction because we will usually be hiring our crew on a weekly rate, but Unions and many independent artists have an hourly rate that they request. "Work-hours" are those hours that are actually worked. "Pay-hours" are those hours at straight time rates that are paid for the work hours. For instance, we will probably be shooting for twelve hours a day. Of those twelve hours, eight are at straight time, and the other four are overtime, paid at time-and-a-half. If we hired the crew members for the same amount of money at straight time (rather than overtime), we would have them for six hours (four times time-and-a-half is six). So we say that for a day's work of twelve hours, we are paying fourteen hours at the straight time rate. Therefore for that day the "work-hours" is twelve, and the "pay-hours" is fourteen. Likewise, for a week of five days at twelve hours each, we have sixty "work-hours" and seventy "pay-hours" for that time. (If we are paying fourteen hours a day, five times fourteen is seventy.)

We have created a sort of general-purpose account. Here it applies specifically to the Production Manager; next we're going to copy-and-paste to make the account for the Assistant Director.

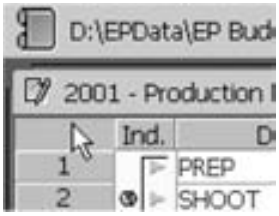
6 Copy-and-Paste

Using Copy-and-Paste to Create More Accounts

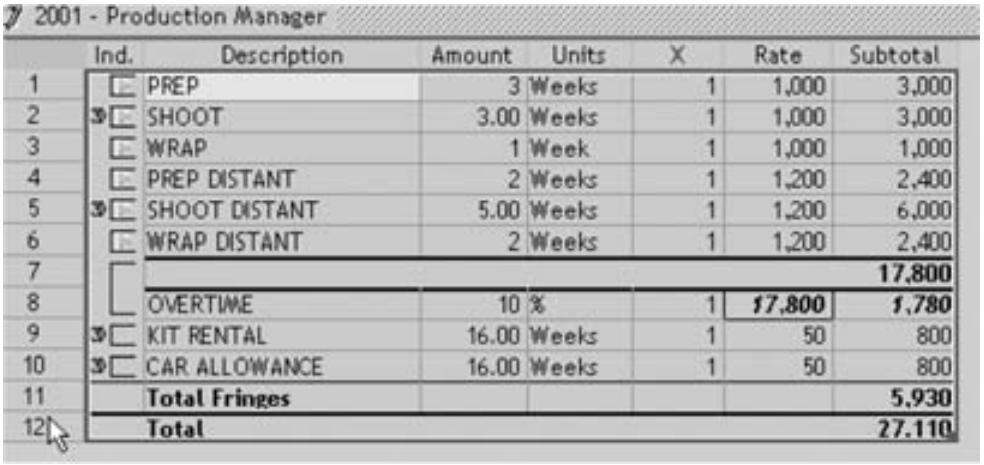
We have used copy-and-paste to copy the Local lines and make Distant lines by a few modifications, instead of rewriting the entire thing. We can do the same with a whole account to make another account. In fact, we only have to create one "general-purpose" account. All the rest of our work will be to copy, paste, and modify. Every time we copy-and-paste, whether within the same account, between accounts in the same budget, or even between different budgets with different charts-of-accounts, we are copying not only the data but also the Groups, Fringes, Globals, currencies, in fact all the attachments to those data. This makes copy-and-paste extremely powerful in budget building.

We are still at Account 2001, Production Manager (PM).

First let's use our arrow to highlight all the lines in the account. We do this by clicking in the blank field above the first line number (EP):



We can also highlight one line and then tap "Ctrl + A."

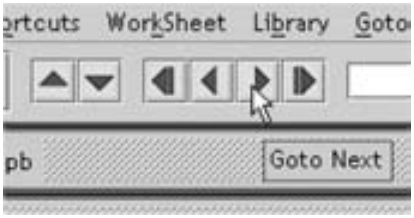


2001 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,200	2,400
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	2	Weeks	1	1,200	2,400
7							17,800
8		OVERTIME	10	%	1	17,800	1,780
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11		**Total Fringes**					**5,930**
12		**Total**					**27,110**

Now we put the account into memory with "Ctrl + C," the "Copy" command.

Now with "Ctrl + Right arrow" we go to the next account, First Assistant Directors (AD). We can also use the mouse in the "Next Account" button at the top of the screen.



This brings us to the next account, First Assistant Directors.

2002 - First Assistant Directors

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1			1		1	0	0
2		**Total Fringes**					**0**
3		**Total**					**0**

The account is empty as yet. When we do "Ctrl + V," the "Paste" command, the account now becomes identical to the PM account.

2002 - First Assistant Directors

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,200	2,400
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	2	Weeks	1	1,200	2,400
7							**17,800**
8		OVERTIME	10	%	1	***17,800***	***1,780***
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11			1		1	0	0
12		**Total Fringes**					**5,930**
13		**Total**					**27,110**

There is an empty line at the bottom of the account. We don't need it. Let's delete it by highlighting the line:

2002 - First Assistant Directors

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	3	Weeks	1	1,000	3,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	1	Week	1	1,000	1,000
4		PREP DISTANT	2	Weeks	1	1,200	2,400
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	2	Weeks	1	1,200	2,400
7							17,800
8		OVERTIME	10	%	1	17,800	1,780
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11			1		1	0	0
12		**Total Fringes**					**5,930**
13		**Total**					**27,110**

Then we can use "Ctrl + D" to eliminate the line altogether.

Note that at the very bottom left part of the screen there is a constant running totals set for the entire budget, account (called "Category"), and detail account (called "Account").

2002

Budget : 54,320 | Cat 2000 : 54,220 | Acct 2002 : 27,110

Back to the First Assistant Directors detail account. All of our Globals, Groups, and Fringes are there already. We only need to change a couple of items, for example, the "Amounts" of Prep and Wrap. Let's change Prep and Wrap Local to 2 and 1/2, respectively, and Prep and Wrap Distant to 1 and 1, respectively.

2002 - First Assistant Directors

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	2	Weeks	1	1,000	2,000
2		SHOOT	3.00	Weeks	1	1,000	3,000
3		WRAP	0.5	Weeks	1	1,000	500
4		PREP DISTANT	1	Week	1	1,200	1,200
5		SHOOT DISTANT	5.00	Weeks	1	1,200	6,000
6		WRAP DISTANT	1	Weeks	1	1,200	2,400
7							17,800
8		OVERTIME	10	%	1	17,800	1,780
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11		**Total Fringes**					**5,930**
12		**Total**					**27,110**

Next we have to change the Rate to First Assistant Director rates. Let's give the First AD $800 for Local and $1,000 for Distant Location. Once again we can fill in one rate field and then drag the rate downward or upward to fill in the other field with the same rate (EP).

2002 - First Assistant Directors

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	2	Weeks	1	800	1,600
2		SHOOT	3.00	Weeks	1	800	2,400
3		WRAP	0.5	Weeks	1	800	400
4		PREP DISTANT	1	Week	1	1,000	1,000
5		SHOOT DISTANT	5.00	Weeks	1	1,000	5,000
6		WRAP DISTANT	1	Week	1	=1000	1,000
7							**17,800**
8		OVERTIME	10	%	1	***17,800***	***1,780***
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11		**Total Fringes**					**5,930**
12		**Total**					**27,110**

Since the Fringes and other ancillary figures remain the same, we now have a complete First AD account. This is much faster and easier than retyping the account.

Let's highlight, copy, and paste this account to make a Second Assistant Director account. Ctrl + Right arrow brings us to the Second AD account, and we use Ctrl + V to paste in the data.

2003 - Second Assist. Directors

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	2	Weeks	1	800	1,600
2		SHOOT	3.00	Weeks	1	800	2,400
3		WRAP	0.5	Weeks	1	800	400
4		PREP DISTANT	1	Week	1	1,000	1,000
5		SHOOT DISTANT	5.00	Weeks	1	1,000	5,000
6		WRAP DISTANT	1	Week	1	1,000	1,000
7							**11,400**
8		OVERTIME	10	%	1	***11,400***	***1,140***
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11		**Total Fringes**					**3,962**
12		**Total**					**18,102**

Once again we need to adjust the Rate column. Let's give the Second AD $750 for Local and $950 for Distant. The "Amount" column stays the same.

2003 - Second Assist. Directors

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	2	Weeks	1	750	1,500
2		SHOOT	3.00	Weeks	1	750	2,250
3		WRAP	0.5	Weeks	1	750	375
4		PREP DISTANT	1	Week	1	950	950
5		SHOOT DISTANT	5.00	Weeks	1	950	4,750
6		WRAP DISTANT	1	Week	1	=950	950
7							10,775
8		OVERTIME	10	%	1	10,775	1,078
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11		**Total Fringes**					**3,746**
12		**Total**					**17,199**

We also notice that as soon as we changed the Rate, the Fringe Benefits, Overtime, and all the Subtotals also changed automatically.

Changing Union Affiliation

The next one is a little more complicated. We will copy-and-paste the Second AD data to create the Script Supervisors account. Let's highlight the Second AD data with Ctrl + A and copy it into memory with Ctrl + C. We use Ctrl + Right arrow to go to the Script Supervisors detail account. Then we use Ctrl + V to enter the data and their attachments.

2004 - Script Supervisors

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	2	Weeks	1	750	1,500
2		SHOOT	3.00	Weeks	1	750	2,250
3		WRAP	0.5	Weeks	1	750	375
4		PREP DISTANT	1	Week	1	950	950
5		SHOOT DISTANT	5.00	Weeks	1	950	4,750
6		WRAP DISTANT	1	Week	1	950	950
7							10,775
8		OVERTIME	10	%	1	10,775	1,078
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11							3,746
12		**Total**					**17,199**

The Script Supervisor is a member of IATSE, not the DGA, so we have to change Unions here. Simple. First highlight the Salary, or top six, lines.

2004 - Script Supervisors

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	2	Weeks	1	750	1,500
2		SHOOT	3.00	Weeks	1	750	2,250
3		WRAP	0.5	Weeks	1	750	375
4		PREP DISTANT	1	Week	1	950	950
5		SHOOT DISTANT	5.00	Weeks	1	950	4,750
6		WRAP DISTANT	1	Week	1	950	950
7							10,775
8		OVERTIME	10	%	1	10,775	1,078
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11							3,746
12		Total					17,199

Now we open the "Fringe apply" window by clicking on the "Fringe apply" button:

With the window open, we un-click the DGA button and click the IATSE button:

That will change the union affiliation of the Script Supervisor from DGA to IATSE. We can double-check it by clicking the "Frin" button

to bring out the "Fringe" column. The Fringes now reflect "IA" instead of "DGA."

2004 - Script Supervisors

	Ind.	Fringes	Description
1		PR,IA	PREP
2		PR,OT,IA	SHOOT
3		PR,IA	WRAP
4		PR,IA	PREP DISTANT
5		PR,OT,IA	SHOOT DISTANT
6		PR,IA	WRAP DISTANT
7			

Adding Foreign Currency

Now that we have a crewperson with IATSE affiliation, we can use that detail account as a template for other IATSE members. Let's highlight the entire account with "Ctrl + A" and then put it into memory with "Ctrl + C."

2004 - Script Supervisors

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	2	Weeks	1	750	1,500
2		SHOOT	3.00	Weeks	1	750	2,250
3		WRAP	0.5	Weeks	1	750	375
4		PREP DISTANT	1	Week	1	950	950
5		SHOOT DISTANT	5.00	Weeks	1	950	4,750
6		WRAP DISTANT	1	Week	1	950	950
7							**10,775**
8		OVERTIME	10	%	1	***10,775***	***1,078***
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11							**4,160**
12		**Total**					**17,613**

Then we'll do "Ctrl + Up arrow" twice to take us back to the Topsheet, or we can mouse-click on the "Topsheet" icon:

This brings us back up to the Topsheet. Let's click on the line number opposite the Property Department, Account #2800.

9	2100	Extra Talent		0
10	2200	Art Direction		0
11	2300	Set Construction		0
12	2400	Set Striking		0
13	2500	Set Operations		0
14	2600	Special Effects		0
15	2700	Set Dress., Oper.& Strike		0
16	2800	Property, Oper. & Strike		0
17	2900	Men's Wardrobe		0
18	3000	Women's Wardrobe		0
19	3100	Makeup & Hairdressing		0
20	3200	Elect.,Rig,Oper. & Strike		0

With the Property Account highlighted we can click on the "Detail Account" button

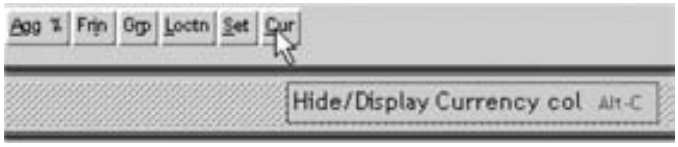
to take us down into the first account, "Property Shooting Company." Here we "paste" the data from the Script Supervisor account by tapping "Ctrl + V."

2801 - Property Shooting Co.

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	2	Weeks	1	750	1,500
2		SHOOT	3.00	Weeks	1	750	2,250
3		WRAP	0.5	Weeks	1	750	375
4		PREP DISTANT	1	Week	1	950	950
5		SHOOT DISTANT	5.00	Weeks	1	950	4,750
6		WRAP DISTANT	1	Week	1	950	950
7							**10,775**
8		OVERTIME	10	%	1	***10,775***	***1,078***
9		KIT RENTAL	16.00	Weeks	1	50	800
10		CAR ALLOWANCE	16.00	Weeks	1	50	800
11		**Total Fringes**					**4,160**
12		**Total**					**17,613**

The Local Property Master will be hired in Los Angeles, but the Location Property Master will be from Canada and therefore must be paid in Canadian dollars. However, our budget must reflect the payment in U.S. dollars, so we have to apply

the conversion rate here. Let's bring out the Currency column by clicking on the Currency button (EP):

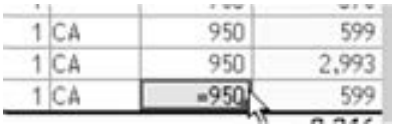


Now we have an extra column between the "X" and "Rate" columns. In the three Distant Salary lines we can type the Canadian dollar code (EP):

2801 - Property Shooting Co.

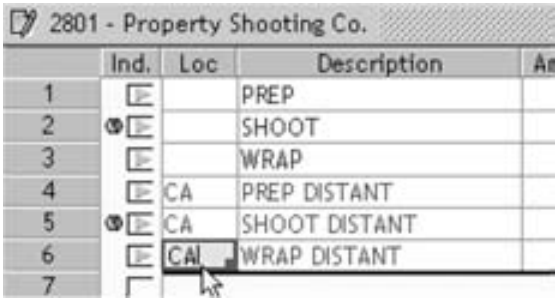
	Ind.	Description	Amount	Units	X	Curr	Rate	Subtotal
1		PREP	2	Weeks	1		750	1,500
2		SHOOT	3.00	Weeks	1		750	2,250
3		WRAP	0.5	Weeks	1		750	375
4		PREP DISTANT	1	Week	1	CA	950	599
5		SHOOT DISTANT	5.00	Weeks	1	CA	950	2,993
6		WRAP DISTANT	1	Week	1	CA	950	950
7								**8,667**
8		OVERTIME	10	%	1	U	**8,667**	**867**
9		KIT RENTAL	16.00	Weeks	1		50	800
10		CAR ALLOWANCE	16.00	Weeks	1		50	800
11		**Total Fringes**						**3,340**
12		**Total**						**14,474**

In closer view we can see that the program has converted the Canadian dollar figures (e.g., $950) to American dollars (e.g., $599) at .61 conversion rate (EP).

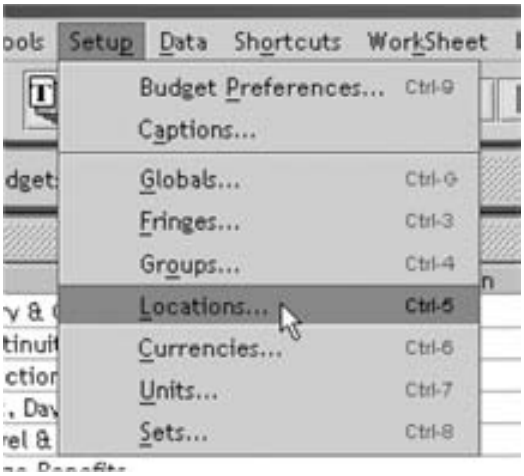


We can further specify the Canadian Property Master by adding the "Location" column, which will also track all the money we will be spending in Canada. Let's click on the "Location" column button (EP):

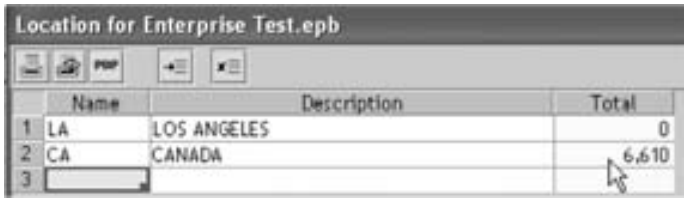
This brings out the Location column. Opposite the Distant Salary lines we type in "CA," indicating that this crewperson is hired in Canada (EP).



If we activate the "Setup—Location" screen (EP),



we can see that the program is now tracking the amount of money we will spend in Canada, based on the coding for Canadian Locations in the Locations column (EP).



If we were to assign "Sets," we could use the "Sets" column to track the costs associated with each set as well (EP). This is extremely useful for gathering information such as set construction, set dressing, props, wardrobe, and extras for a specific set or location to help us maximize our shooting efficiency and minimize wasted time and energy.

Now that we have a few accounts we can see how well our features work. First let's look at the Topsheet.

TopSheet

	Acct No	Category Description	Page	Total
1	1100	Story & Other Rights		0
2	1200	Continuity & Treatment		0
3	1300	Direction & Supervision		0
4	1400	Cast, Dev Players, Stunts		0
5	1500	Travel & Living		0
6	1900	Fringe Benefits		0
7		**TOTAL ABOVE-THE-LINE**		**0**
8	2000	Production Staff		80,024
9	2100	Extra Talent		0
10	2200	Art Direction		0
11	2300	Set Construction		0
12	2400	Set Striking		0
13	2500	Set Operations		0
14	2600	Special Effects		0
15	2700	Set Dress., Oper.& Strike		0
16	2800	Property, Oper. & Strike		13,981
17	2900	Men's Wardrobe		0
18	3000	Women's Wardrobe		0

Notice that we have $80,024 in the Production Staff account and $13,981 in the Property account.

If we go to "Setup—Globals"

we can change the Local and Distant Shoot weeks from 3 and 5, respectively, to 4 and 6. Notice that the "S" line changed to 10 weeks because now SL + SD = 10.

Setup Globals for Superbudget book.epb

Show Current In-Use | Apply Changes

Display Globals in budget : ○ Display by Value ● Display by Name

	D	Name	Description	Calc	Units	Dec	Value
1	☐	SL	SHOOT LOCAL	=4	Weeks	2	4.0
2	☐	SD	SHOOT DISTANT	=6	Weeks	2	6.0
3	☐	S	TOTAL SHOOT	=SL+SD	Weeks	2	10.0
4							

This will not occur, by the way, until we click on the "apply changes" button at the top of the window. But now that it has, let's look at one of our accounts.

2003 - Second Assist. Directors

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	2	Weeks	1	750	1,500
2		SHOOT	4.00	Weeks	1	750	3,000
3		WRAP	0.5	Weeks	1	750	375
4		PREP DISTANT	1	Week	1	950	950
5		SHOOT DISTANT	6.00	Weeks	1	950	5,700
6		WRAP DISTANT	1	Week	1	950	950

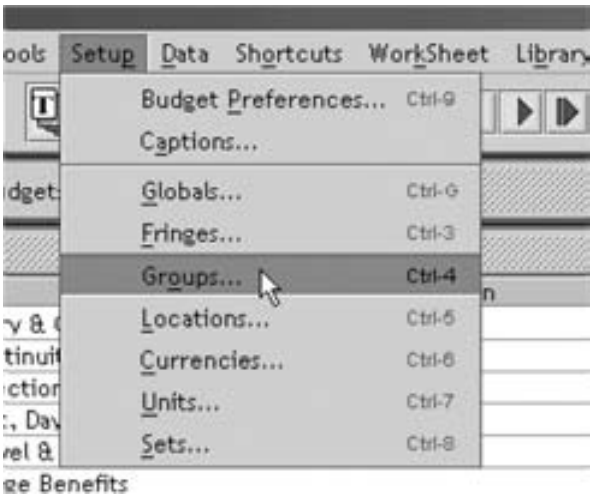
The "Amount" of Local and Distant Shoot weeks has changed from 3 and 5, respectively, to 4 and 6. The Production Staff has changed from $80,024 to $91,863 to reflect the new number of shooting weeks.

TopSheet

	Acct No	Category Description	Page	Total
1	1100	Story & Other Rights		0
2	1200	Continuity & Treatment		0
3	1300	Direction & Supervision		0
4	1400	Cast, Day Players, Stunts		0
5	1500	Travel & Living		0
6	1900	Fringe Benefits		0
7		TOTAL ABOVE-THE-LINE		0
8	2000	Production Staff		91,863
9	2100	Extra Talent		0
10	2200	Art Direction		0

Each account coded with SL and SD is changed that way. Any time we have a change in shoot weeks we just change it once in the "Setup—Globals" window and it will change globally, that is, throughout the budget wherever we have coded it properly as SL or SD.

Groups are also useful here. Put simply, "Groups" is a system of suppressing parts of the budget to reveal other parts. For instance, the backers come into the office and ask how much the Distant Shoot will cost. We go to "Setup—Groups."



In the "Setup—Groups" window we click to remove the Local Group from the "Include in Budget" field, leaving only the "Distant" Group active.

Setup Groups for Superbudget book.epb

Budget Calculation

Default status for non-grouped detail lines : Include

Status if there is a Group status conflict : Exclude

Fringe amounts in Group Totals : Include

	Name	Description	ID	Include in Budget Totals	Color	Lines	Total
1	LOCAL	LOCAL SHOOT	L			328	0
2	DISTANT	DISTANT SHOOT	D	✓		868	3,848
3				✓		0	0

Clicking on the "OK" button at the bottom right of the window activates the "recalculate" function. The new window shows us what the changes are.

Budget Change

Amount changed in the budget: -40,716

Number of Detail Line(s) changed: 15

OK

Clicking on the "OK" button takes us back to the budget proper. Now let's see what we did. Using the "Ctrl + Down arrow" function we go down into the First Assistant Director Detail account.

2002 - First Assistant Directors

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		PREP	2	Weeks	1	800	1600 Excluded
2		SHOOT	4.00	Weeks	1	800	3200 Excluded
3		WRAP	0.5	Weeks	1	800	400 Excluded
4		PREP DISTANT	1	Week	1	1,000	1,000
5		SHOOT DISTANT	6.00	Weeks	1	1,000	6,000
6		WRAP DISTANT	1	Week	1	1,000	1,000
7							8,000
8		OVERTIME	10	%	1	8,000	800
9		KIT RENTAL	18.00	Weeks	1	50	900
10		CAR ALLOWANCE	18.00	Weeks	1	50	900
11		Total Frinees					2,861
12		Total					13,461

It is obvious that the top three lines, the "Local" lines, have been excluded. They are grayed out from the account window. They will never print and they will not calculate. We can still see them and refer to them on our screen, but nobody else will see them. All the Detail accounts that have been coded with the Groups have the same attribute. When we explore the "Superbudget" we will see a much more sophisticated use for Groups.

Fringes act the same way. If Fringes change, such as when a contract is renewed, we can plug the new figures into the "Setup—Fringe" window and all the lines that have been coded with those Fringes will change as well.

At this point we have explored the virtues of copy-and-paste within a budget. Later we'll see how easy it is to copy-and-paste between different budgets. First, though, we'll examine the ultimate budget, the "Superbudget," which has been designed as the basic budget from which other budgets may be copied.

7 Superbudget

I built the Superbudget several years ago and have kept it updated ever since, revising the Rates and Fringe Benefits as necessary when the contracts changed or were updated. This is possibly the most comprehensive budget form available anywhere. I put into it almost everything I learned from forty years in the movie business, excluding those items that were specific to one single production and would never be repeated. Some of the items from *War and Remembrance* were in that category. You probably won't need to pay the U.S. Navy for the use of the aircraft carrier *Lexington*, for instance.

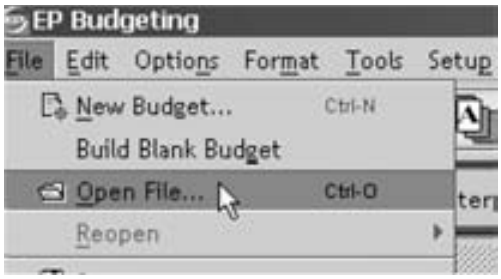
This budget was designed to remind the user of things that might otherwise be overlooked. For instance, when the word "horse" appears in a budget, the natural inclination is to budget for the presence of a horse. But this might be inadequate. If the horse will be on set for a day or more, some kind of food for the horse is necessary. If overnight, some kind of shelter. A horse requires a wrangler to care for it. If anyone is to ride the horse, a saddle and bridle would be appropriate. Furthermore, if the horse lives somewhere other than the location site, it will require transport to and from the location. That entails a truck, a horse trailer, and someone to drive the truck. I have found that giving a horse a map and expecting it to be on time is generally ineffective. So all these items are required in the budget just because the writer wrote the word "horse." The Superbudget anticipates this in the "Props—Animals" Detail account:

2508 - Animals

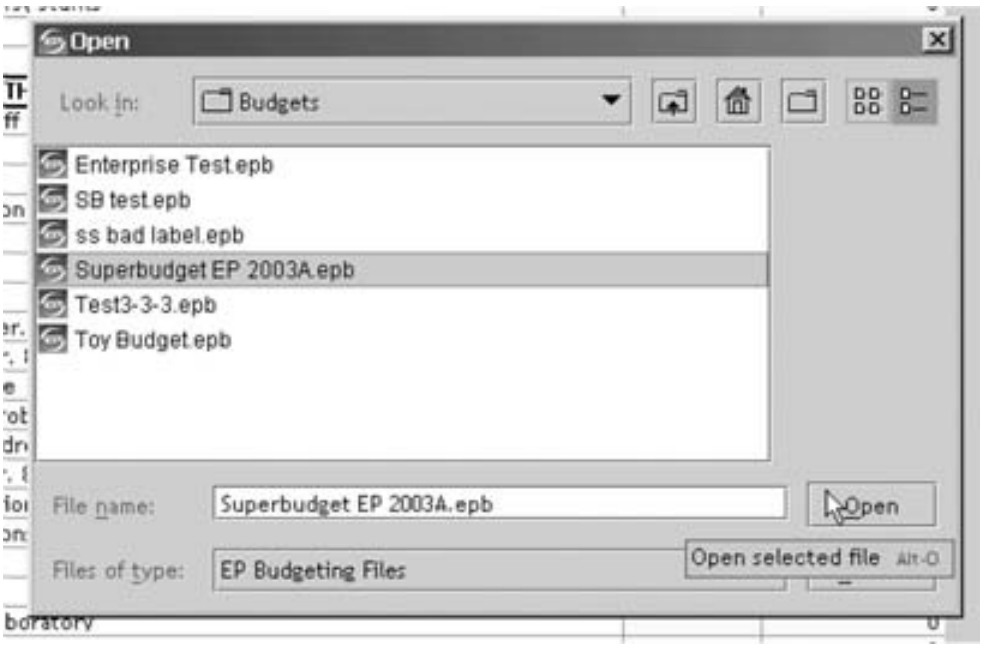
	Ind.	Loc	Description	Amc
1			Wrangler	
2			Prep	
3			Shoot	
4			Additional Wranglers	
5			Animal Handlers	
6			Training	
7			Animal Rental	
8			Transport	
9			Food	
10			Kennel/Stable/Cage/Box	
11			**Total**	

Before we use the Superbudget to copy-and-paste items into our own budget, let's explore the Superbudget to see how it is structured. The Topsheet shows more accounts than almost any other budget form. These accounts are arranged somewhat logically, with all the art department elements more or less together, likewise all the camera elements, and so on.

We can have two or more budgets open at the same time. We already have our test budget open. Let's open the Superbudget. Click on "File—Open file," or tap Ctrl + O.



The "Open File" window opens. From here we must choose the Superbudget from the files available. Click on the "Open" button.



Now we are at the Superbudget Topsheet:

D:\EPData\EP Budgeting\Budgets\Superbudget EP 2003A.epb

TopSheet

	Acct No	Category Description	Page	Total
1	1100	Development		0
2	1200	Story & Other Rights		0
3	1300	Continuity & Treatment		0
4	1400	Producers Unit		0
5	1500	Directors Unit		0
6	1600	Talent		0
7	1700	A-T-L Travel/Living		0
8		**TOTAL ABOVE-THE-LINE**		**0**
9	2100	Production Staff		0
10	2200	Art Direction		0
11	2300	Set Construction		0
12	2400	Set Decoration		0
13	2500	Property Department		0
14	2600	Camera Operations		0
15	2700	Electric Operations		0
16	2800	Grip Operations		0
17	2900	Production Sound		0
18	3000	Mechanical Effects		0
19	3100	Special Visual Effects		0
20	3200	Set Operations		0
21	3300	Wardrobe Department		0
22	3400	Makeup & Hair Department		0
23	3500	Location Department		0
24	3600	Transportation Department		0
25	3700	Videotape Department		0
26	3800	Studio Facilities		0
27	3900	Atmosphere		0
28	4000	Production Film & Lab		0
29	4100	Tests		0
30	4200	Second Unit		0
31	4300	Animation Layouts & Models		0
32	4400	Animation		0

Among other things, Superbudget has a "Development" account. Also a "Grip" account, even though that is usually included in the "Set Operations" account. But the advantage of the Superbudget is in the details. For instance, let's look at the First Assistant Director.

2103 - First Assistant Director

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		DGA:	1		1	0	0
2		Prep Local	0	Weeks	1	3,400	0
3		Shoot Local	0.00	Weeks	1	3,400	0
4		Wrap Local	0	Weeks	1	3,400	0
5		Prep Distant	0	Weeks	1	4,756	0
6		Shoot Distant	0.00	Weeks	1	4,756	0
7		Wrap Distant	0	Weeks	1	4,756	0
8		Production Fee - Local	0.00	Weeks	1	629	0
9		Production Fee - Distant	0.00	Weeks	1	774	0
10		Severance	0	Flat	1	3,400	0
11							0
12		Non-DGA:	1		1	0	0
13		Prep Local	0	Weeks	1	1,250	0
14		Shoot Local	0.00	Weeks	1	1,250	0
15		Wrap Local	0	Weeks	1	1,250	0
16		Prep Distant	0	Weeks	1	1,500	0
17		Shoot Distant	0.00	Weeks	1	1,500	0
18		Wrap Distant	0	Weeks	1	1,500	0
19							0
20		Overtime allowance	10	%	1	0	0
21		Computer Rental	0	Weeks	1	0	0
22		Computer Supplies	0	Weeks	1	0	0
23		Car Allowance	0	Weeks	1	0	0
24		**Total**					**0**

Notice that we have provision for both Union and Non-union Assistant Directors (ADs) and both Local and Distant employment. With the Globals in the Superbudget, we can make a one-size-fits-all kind of budget in which we decide what we don't want and eliminate it, rather than trying to remember what we do want.

Now look at what we have done with the "Picture Vehicles" Detail account in the "Transportation" account:

Ind.	Description	Amount	Units	X	Rate	Subtotal
	Taxis	0		1	0	0
	Limousines (Driv. Incl)	0	Hours	1	0	0
	Busses	0		1	0	0
	Police Vehicles	0		1	0	0
	Ambulances	0		1	0	0
	Coroner's Wagons	0		1	0	0
	Fire Equipment	0		1	0	0
	Trucks/Vans	0		1	0	0
	SWAT Trucks	0		1	0	0
	Trailers	0		1	0	0
	Military Equipment	0		1	0	0
	Construction Equipment	0		1	0	0
	Motorcycles	0		1	0	0
	Stagecoaches	0		1	0	0
	Wagons/Rigs	0		1	0	0
	Principals' Cars	0		1	0	0
	TV Mini-Cams	0		1	0	0
	Armored Trucks	0		1	0	0
	Utility Trucks	0		1	0	0
		1		1	0	0
	Airplanes:	0		1	0	0
	Fuel	0		1	0	0
	Pilots	0		1	0	0
	Co-Pilots	0		1	0	0
	Ground Crew	0		1	0	0
	Fuel Trucks	0		1	0	0
	Landing Permits	0		1	0	0
						0
	Helicopters:	0		1	0	0
	Fuel	0		1	0	0
	Pilots	0		1	0	0
	Co-Pilots	0		1	0	0
	Ground Safety Officers	0		1	0	0
	Night Lights	0	Days	1	400	0
	Fuel Trucks	0		1	0	0

Not only are there numerous kinds of picture vehicles, but for airplanes, for instance, we have all the normal extra items that the presence of airplanes requires.

Now let's go to "Setup—Globals."

Setup Globals for Superbudget EP 2003A.epb

Show Current In-Use | Apply Changes

Display Globals in budget : Display by Value | Display by Name

	D	Name	Description	Calc	Units	Dec	Value
1		S	Shoot Weeks Total	=LocWks+DistWks	Weeks	2	.0
2		LocWks	5-Day Weeks	=0	Weeks	2	.0
3		DistWks	6-Day Weeks	=0	DistWks	2	.0
4		PostProd	Post-Production Weeks	=0	Weeks	2	.0
5		LH	Local Weekly pay-hrs	=70		2	70.0
6		DH	Distant Weekly pay-hrs	=96		2	96.0
7		LDH	Local Drivers Weekly Pay-h	=77.5		2	77.5
8		DDH	Dist. Weekly Drivers Pay-hr	=105		2	105.0
9		PROP1	Property Master. Set Decc	=32.21		2	32.21
10		PROP2	Asst. Prop Master, Lead M	=28.44		2	28.44
11		PROP3	Swing Gang	=26.57		2	26.57
12		P1	Prop Master Local Weekly	=LH*PROP1		2	2254.7
13		P2	Ass't Props Local Weekly	=LH*PROP2		2	1990.8
14		P3	Swing Gang Local Weekly	=LH*PROP3		2	1859.9
15		P4	Prop Master Distant Weekl	=DH*PROP1		2	3092.16
16		P5	Ass't Props Distant Weekly	=DH*PROP2		2	2730.24
17		P6	Swing Gang Distant Weekly	=DH*PROP3		2	2550.72
18		TECH1	Chf. Light. Tech., Key Gric	=32.21		2	32.21
19		TECH2	Best Boy, 2nd. Grip, Dolly	=29.13		2	29.13
20		TECH3	Company Electrics, Grips	=27.82		2	27.82
21		T1	Gaffer Local Weekly	=LH*TECH1		2	2254.7
22		T2	Best Boy Local Weekly	=LH*TECH2		2	2039.1
23		T3	Company Electric Local W	=LH*TECH3		2	1947.4
24		T4	Gaffer Distant Weekly	=DH*TECH1		2	3092.16
25		T5	Best Bay Distant Weekly	=DH*TECH2		2	2796.48
26		T6	Company Electric Distant W	=DH*TECH3		2	2670.72
27		CLASSA	Teamster Class "A" Hrly.	=26.32		2	26.32
28		CLASSB	Teamster Class "B" Hrly.	=24.37		2	24.37

We have a very sophisticated Globals system here. This page is a fraction of the total Globals we have worked into the Superbudget. Our rates are weekly rates based on hourly rates multiplied by the number of pay-hours per week anticipated. For instance:

LH = Local pay-hours, in this case 70 per week. We can change it to anything we wish, but this would be a good average.

PROP1 = Property (Prop) Master hourly rate, $32.21 per hour.

LH*PROP1, therefore, would be the Prop Master's weekly rate, or $2.21 × 70 = $2,254.70. So the code for LH*PROP1, which is P1, is what we put into the Prop Master's rate column.

	Description	Amount	Units	X	Rate	Subtotal
1	Cl	1		1	0	0
2	Prep Local	0	Weeks	1	=P1	0
3	Shoot Local	=LocWks	Weeks	1	=P1	0
4	Wrap Local	0	Weeks	1	=P1	0

If we go back to displaying the Globals by value instead of name, we see the $2,254.70.

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		C	1		1	0	0
2		Prep Local	0	Weeks	1	2,254.70	0
3		Shoot Local	0.00	Weeks	1	2,254.70	0
4		Wrap Local	0	Weeks	1	2,254.70	0

For comparison, let's look at the Fringe Benefits. Click on "Setup—Fringes."

Setup Fringes for Superbudget FP 2003A.epb

Fringe Benefits by Percentage

	Name	Description	ID	%	Cutoff	Total
1	FICA	Social Security	F	6.2	84,900	0
2	FUI	Federal Unemployment Insurance	FU	0.8	7,000	0
3	SUI	State Unemployment Insurance (CA)	SU	5	7,000	0
4	Workmen's Comp		WC	3.98	0	0
5	Medicare		M	1.45	0	0
6	Payroll Svc.		PS	0.5	0	0
7	WGA	Writers Guild of America	WG	12.5	202,000	0

Fringe Benefits by Flat Rate per Unit

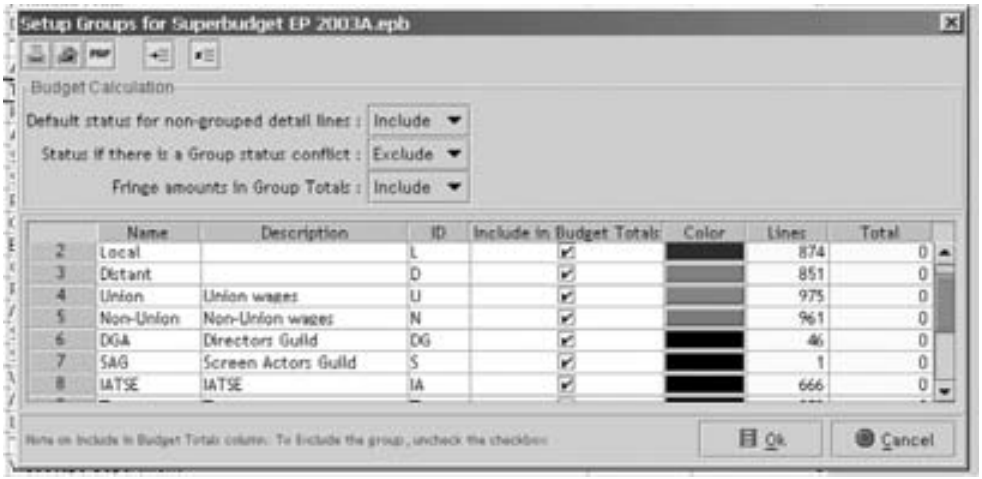
	Name	Description	ID	Rate	Units	Cutoff	Total
1	IATSE	IATSE	IA	2.4575	Hours	0	0
2	Teamsters	Teamsters	TM	2.4575	Hours	0	0
3	Trust A/C	IATSE Teamster Trust Account	TA	1	Hour	0	0
4							

Totals

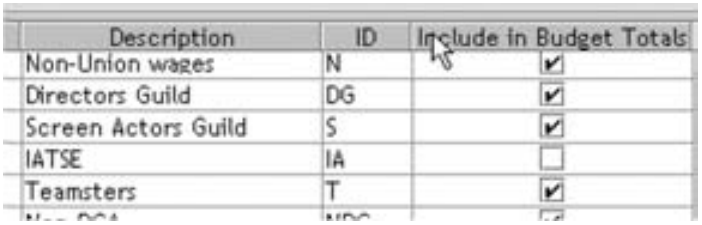
by Percentage : 0 by Flat Rate : 0 Total Fringes : 0

Ok Cancel

Obviously, the Fringes are far more elaborate than the simple ones we used on our practice budget. The Payroll Taxes are broken down into FICA (Social Security), FUI (Federal Unemployment), and so on. The unions are listed, with each having its own pension, health, and welfare line. And we can add more information if we need to. For instance, if we are filming in Nevada, we can add the Nevada State Unemployment Tax and the Nevada State Sales Tax. We can do the same with any other state or any foreign country, for that matter. Now let's close this window and open the "Setup—Groups" window.

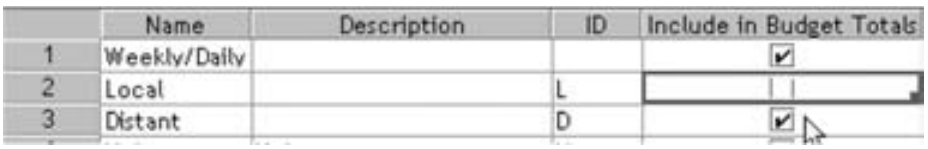


Here we have many more Groups, including just about all the Unions and Guilds in Los Angeles. Using this chart we can mix and match unions for any production we have to budget. For instance, using "Groups," we can budget for a movie that will involve the DGA and SAG, but not the IATSE or Teamsters. Or we can include the IATSE and Teamsters and exclude the DGA and SAG. It depends on what we include and exclude in this screen. For instance, let's exclude IATSE for now. That means we have to include non-IATSE, because whenever we include something we have to exclude its opposite.



Description	ID	Include in Budget Totals
Non-Union wages	N	☑
Directors Guild	DG	☑
Screen Actors Guild	S	☑
IATSE	IA	☐
Teamsters	T	☑

Let's also assume that we are shooting on distant location, but not in town. That would limit us to six-day weeks.



	Name	Description	ID	Include in Budget Totals
1	Weekly/Daily			☑
2	Local		L	
3	Distant		D	☑

Assume that we are shooting for five weeks on distant location. Now we have to close the "Setup—Groups" window and open the "Setup—Globals" window.

Setup Globals for Enterprise SB Test.epb

Show Current In-Use | Apply Changes

Display Globals in budget : (•) Display by Value ( ) Display by Name

	D	Name	Description	Calc
1	☐	S	Shoot Weeks Total	=LocWks+DistWks
2	☐	LocWks	5-Day Weeks	=0
3	☐	DistWks	6-Day Weeks	5
4	☐	PostProd	Post-Production Weeks	=0
5	☐	LH	Local Weekly pay-hrs	=70

Clicking on "OK" at the bottom of the window activates the five weeks of six-day weeks, sending ripples throughout the budget in each account that has that coding built into it. Let's see what it did to a typical account:

D:\EPData\EP Budgeting\Budgets\Enterprise SB Test.epb

2501 - Property Master

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Union:	1		1	0	0 Excluded
2		Prep Local	0	Weeks	1	2,254.70	0 Excluded
3		Shoot Local	0.00	Weeks	1	2,254.70	0 Excluded
4		Wrap Local	0	Weeks	1	2,254.70	0 Excluded
5		Prep Distant	0	DistWks	1	3,092.16	0 Excluded
6		Shoot Distant	5.00	DistWks	1	3,092.16	15461 Exclude
7		Wrap Distant	0	DistWks	1	3,092.16	0 Excluded
8							0
9		Non-Union:	1		1	0	0
10		Prep Local	0	Weeks	1	1,050	0 Excluded
11		Shoot Local	0.00	Weeks	1	1,050	0 Excluded
12		Wrap Local	0	Weeks	1	1,050	0 Excluded
13		Prep Distant	0	Weeks	1	1,320	0
14		Shoot Distant	5.00	Weeks	1	1,320	6,600
15		Wrap Distant	0	Weeks	1	1,320	0
16							6,600
17		Overtime allowance	10	%	1	0	0
18		Personal Equipment Rent	5.00	Weeks	1	0	0
19		Car Allowance	5.00	Weeks	1	0	0
20		**Total**					**6,600**

We have eliminated IATSE shooting, so the entire top half is grayed out because this was the "Union" section of the screen. We also eliminated "Local" shooting, so the top half of the bottom section is grayed out, leaving what we will use, which is "Non-union, Distant" shooting. The rest is still evident, but it is grayed out and will neither print nor calculate. The same will be evident in every detail account with the same coding.

To enable us to use Superbudget for our own purposes, let's go to "Setup—Globals" and return the "LocWks" equation to "0."

Setup Globals for Enterprise SB Test.epb

Show Current In-Use | Apply Changes

Display Globals in budget : Display by Value | Display by Name

	D	Name	Description	Calc	Units
1	☐	S	Shoot Weeks Total	=LocWks+DistWks	Weeks
2	☐	LocWks	5-Day Weeks	=0	Weeks
3	☐	DistWks	6-Day Weeks	0	DistWks
4	☐	PostProd	Post-Production Weeks	=0	Weeks
5	☐	LH	Local Weekly pay-hrs	=70	

Likewise, let's change "Setup—Groups" to include the IATSE group and the "Local" group.

Setup Groups for Enterprise SB Test.epb

Budget Calculation

Default status for non-grouped detail lines : Include

Status if there is a Group status conflict : Exclude

Fringe amounts in Group Totals : Include

	Name	Description	ID	Include in Budget Totals	Color	Lines	Total
2	Local		L	✔		874	0
3	Distant		D	✔		851	0
4	Union	Union wages	U	✔		975	0
5	Non-Union	Non-Union wages	N	✔		961	0
6	DGA	Directors Guild	DG	✔		46	0
7	SAG	Screen Actors Guild	S	✔		1	0
8	IATSE	IATSE	IA	✔		666	0

Items on Include in Budget Totals column. To Exclude the group, uncheck the checkbox

Ok | Cancel

This puts back all the excluded groups and returns the number of distant shoot weeks to "0." Now we can copy-and-paste Superbudget into our own budget.

8 Building Your Budget

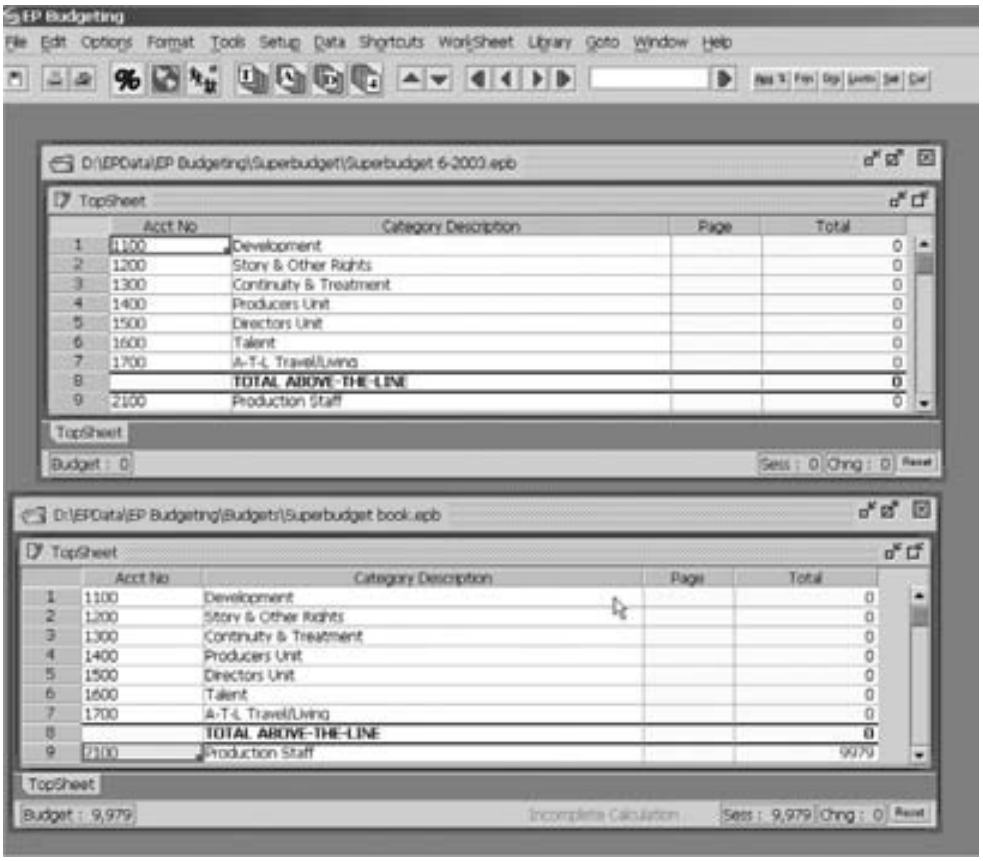
Copy-and-Paste Globals, Fringes, and Other Items between Budgets (EP Budgeting Only)

We can copy-and-paste Globals, Fringes, Groups, and even Locations and Sets from one budget to another directly, simply, and easily. Furthermore, if we want to rearrange the Globals or other lists, we need only cut-and-paste to do so. The figures are applied not by position but by data in the new system. This is a big time-saver over the old Movie Magic system (EP). On the other hand . . .

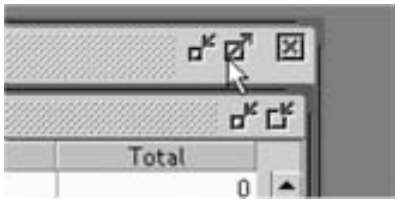
Copying Fringes and Globals between Budgets (Movie Magic Only)

To demonstrate the ease with which we can move the modifiers from one budget to another, let's take the Fringes and Groups from Superbudget and place them into the budget we are building.

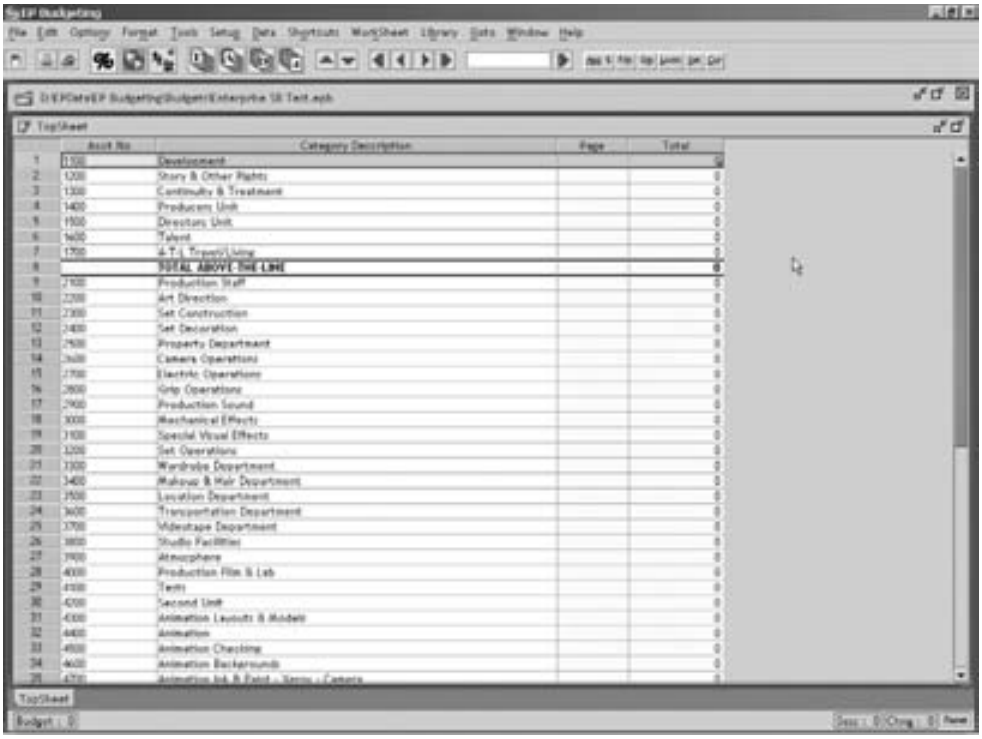
It's possible to keep two or more budgets open at the same time. Now we have our Test budget open, as well as Superbudget.



Now let's maximize the Superbudget



so that it fills the screen:



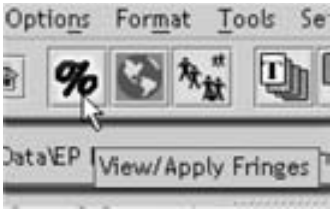
Now let's drop down to the Detail level by clicking on the "Detail" button:

We're picking any detail account at random here. It doesn't matter which one. We went to the first one, and we added a line above the detail lines by tapping "Ctrl + I" to insert a line. It's right at the top of the screen.

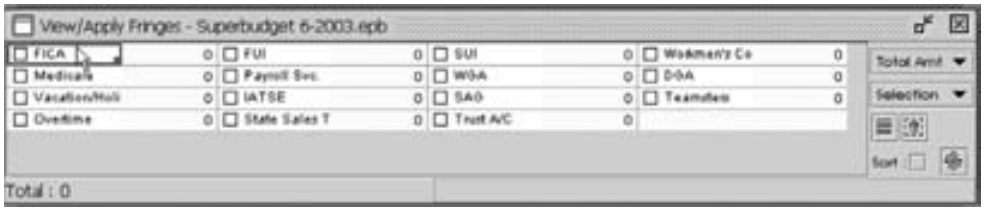
1101 - Story & Screenplay

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1			1		1	0	0
2		Rights	0		1	0	0
3		Options	0		1	0	0

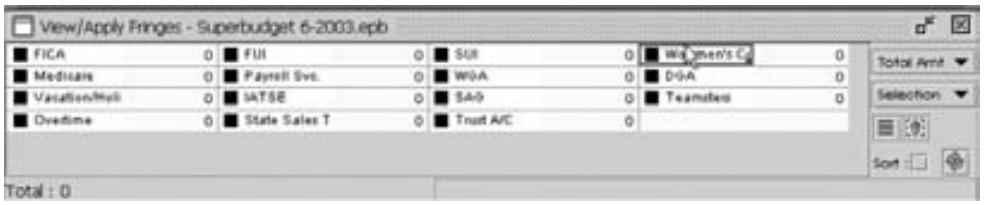
To this line we add every Fringe we have in Superbudget. First open the "Fringe Apply" window by clicking the Fringe Apply button.



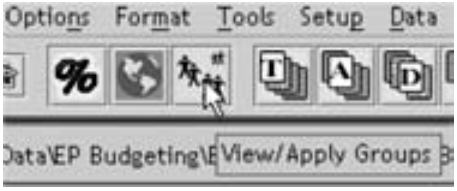
Which opens this:



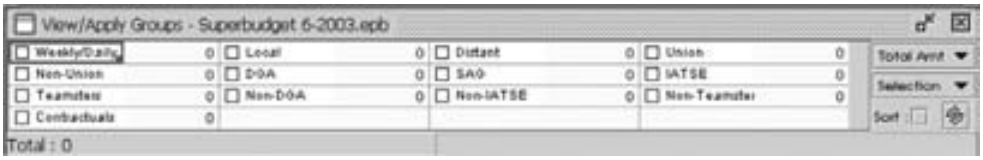
Let's check off every Fringe Benefit available:



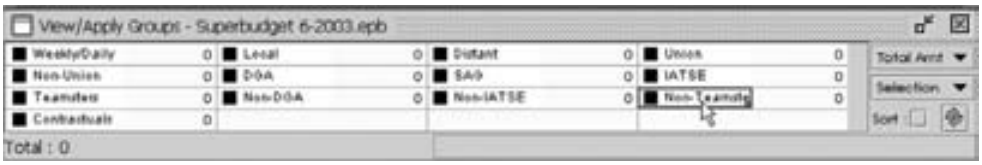
Now let's close the window by clicking on the "X" button in the upper right corner. Let's open the "Groups—Apply" window with the button:



This opens the "Groups—Apply" window:



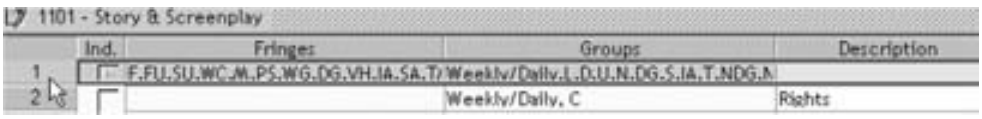
Let's check off every Group available:



Now let's close the window by clicking on the "X" button in the upper right corner. At this point that single line has every fringe and every group applied to it. We can check by opening the "Frin" and "Grp" columns.

This brings out the Fringe and Group columns so we can see what we have:

Now that we have captured all the Fringes and Groups on that one line, we put the line into memory by tapping "Ctrl + C". Then we can erase the line; we don't need it any more. Just highlight the line by clicking on the line number.

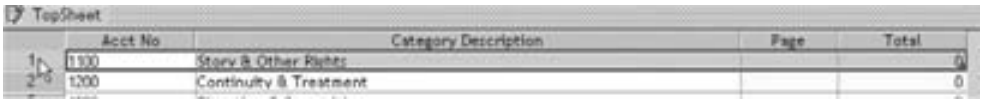


Then we can "Ctrl + D" it out of there. We also close the "Frin" and "Grp" columns. We don't need those either.

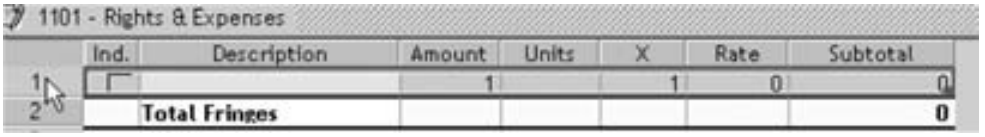
We open the Test budget we have been building by going to "Window—Enterprise Test."

Our original budget appears.

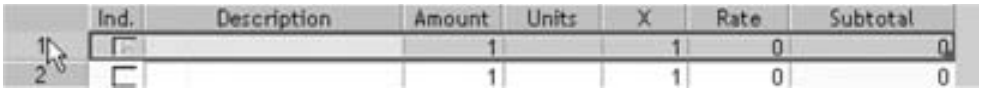
Let's highlight the first account,



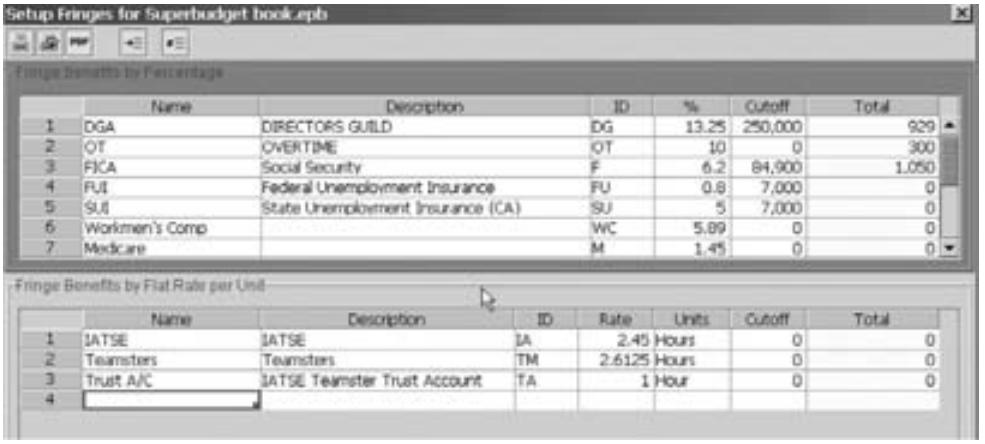
and drop to the "Detail account" level here,



and by tapping "Ctrl + V" we pop in the line that was held in memory, containing all the Fringes and Groups.



Remember that when we built the Fringes we only had three or four of them? Let's click on "Setup—Fringes" and look at them now!



Likewise, click on "Setup—Groups." We now can mix and match our Unions at will, as long as we code the detail lines properly.

Setup Groups for Superbudget book.epb

Budget Calculation

Default status for non-grouped detail lines : Include

Status if there is a Group status conflict : Exclude

Fringe amounts in Group Totals : Include

	Name	Description	ID	Include in Budget Totals	Color	Lines	Total
9	SAG	Screen Actors Guild	S	☑		253	0
10	IATSE	IATSE	IA	☑		27	0
11	Teamsters	Teamsters	T	☑		663	0
12	Non-DGA	Non-DGA	NDG	☑		242	0
13	Non-IATSE	Non-IATSE	NIA	☑		507	0
14	Non-Teamste	Non-Teamsters	NT	☑		0	0
15	Contractuals	Contractuals	C	☑		0	0

Note on Include in Budget Totals column: To Exclude the group, uncheck the checkbox

Ok Cancel

Copying Accounts between Budgets

We can copy-and-paste more than just lines between budgets. To illustrate, let's take a group of accounts from Superbudget to our Test budget. Go to the Superbudget Topsheet:

TopSheet

	Acct No	Category Description	Page	Total
1	1100	Development		0
2	1200	Story & Other Rights		0
3	1300	Continuity & Treatment		0
4	1400	Producers Unit		0
5	1500	Directors Unit		0
6	1600	Talent		0
7	1700	A-T-L Travel/Living		0
8		TOTAL ABOVE-THE-LINE		0
9	2100	Production Staff		0
10	2200	Art Direction		0
11	2300	Set Construction		0
12	2400	Set Decoration		0
13	2500	Property Department		0
14	2600	Camera Operations		0
15	2700	Electric Operations		0
16	2800	Grip Operations		0
17	2900	Production Sound		0
18	3000	Mechanical Effects		0
19	3100	Special Visual Effects		0

Obviously we have highlighted the Production, Camera, Electric, and Grip accounts. We do this by clicking on the line number button while holding down the "Ctrl" key. As in any Windows or Mac program, it enables us to highlight items that are not next to each other. Having highlighted those accounts, we now tap the "Ctrl + C" keys to copy those accounts into memory.

Then we switch over to the Topsheet of the Test budget we are building. Pick an account on the Topsheet and highlight it. Now tap "Ctrl + V" and paste in the accounts we have just borrowed from Superbudget. If we picked the "Camera" account #3300, our Topsheet now looks like this:

TopSheet

	Acct No	Category Description	Page	Total
1	1100	Story & Other Rights		0
2	1200	Continuity & Treatment		0
3	1300	Direction & Supervision		0
4	1400	Cast, Day Players, Stunts		0
5	1500	Travel & Living		0
6	1900	Fringe Benefits		0
7		**TOTAL ABOVE-THE-LINE**		**0**
8	2000	Production Staff		91,863
9	2100	Extra Talent		0
10	2200	Art Direction		0
11	2300	Set Construction		0
12	2400	Set Striking		0
13	2500	Set Operations		0
14	2600	Special Effects		0
15	2700	Set Dress., Oper.& Strike		0
16	2800	Property, Oper. & Strike		16,241
17	2900	Men's Wardrobe		0
18	3000	Women's Wardrobe		0
19	3100	Makeup & Hairdressing		0
20	3200	Elect.,Rig,Oper. & Strike		0
21	3100	Production Staff		0
22	3600	Camera Operations		0
23	3700	Electric Operations		0
24	3800	Grip Operations		0
25	3300	Camera Operations		100
26	3400	Sound Operations		0
27	3500	Transportation		0

The account numbers are now out of sequence, so we will have to rewrite them, but by and large doing it this way will save about 90% of the time it would take to rewrite everything from scratch. Furthermore we must delete the old accounts with the same names. Also, notice what it has done to the Globals. Our old Globals looked like this:

Setup Globals for Superbudget book.epb

Show Current In-Use | Apply Changes

Display Globals in budget : ○ Display by Value ● Display by Name

	D	Name	Description	Calc	Units	Dec	Value
1	☐	SL	SHOOT LOCAL	=4	Weeks	2	4.0
2	☐	SD	SHOOT DISTANT	=6	Weeks	2	6.0
3	☐	S	TOTAL SHOOT	=SL+SD	Weeks	2	10.0
4							

With the new accounts, they look like this:

Setup Globals for Superbudget book.epb

Show Current In-Use | Apply Changes

Display Globals in budget : ○ Display by Value ● Display by Name

	D	Name	Description	Calc	Units	Dec	Value
1	☐	SL	SHOOT LOCAL	=4	Weeks	2	4.0
2	☐	SD	SHOOT DISTANT	=6	Weeks	2	6.0
3	☐	S	TOTAL SHOOT	=SL+SD	Weeks	2	10.0
4	☐	UPM	Non-DGA UPM Weekly	=2500			2500.0
5	☐	AD1	Non-DGA First A.D. Weekly	=1250			1250.0
6	☐	AD2	Non-DGA Second AD Weel	=750			750.0
7	☐	NU3	Non-U 2nd Man Local Wee	=LocHrs*SecMan			
8	☐	NU4	Non-U 2nd Man Distant We	=DistHrs*SecMan			
9	☐	NU5	Non-U Worker Local Weekl	=LocHrs*Worker			
10	☐	NU6	Non-U Worker Distant Wee	=DistHrs*Worker			
11	☐	NU1	Non-U Dept Head Local We	=LocHrs*DeptHead			
12	☐	NU2	Non-U Dept Head Distant \	=DistHrs*DeptHead			
13	☐	C1	Cam Operator Local Wkly	=LH*OPER			3287.9
14	☐	LH	Local Weekly pay-hrs	=70		2	70.0
15	☐	OPER	Camera Operator Hrly	=46.97			46.97
16	☐	C4	Cam Operator Dist Weekly	=DH*OPER			4509.12

Ok | Cancel

Copying over the accounts also brought over all the Globals attached to those accounts.

Here is what we will probably do. We will build an account, as we did in Chapter 5. We will then copy-and-paste from that account to build a whole budget. We can also use the accounts from Superbudget, or use the entire Superbudget itself if necessary.

Note: Whenever we copy Fringes, Globals, or Groups from one budget to another we will have to make sure that there are no duplicates in those setup windows. If there are, we will have to rename or erase one. My suggestion is to erase the older of the two. It will make our lives much simpler.

For our second budget we will copy and rename the first budget, and spend some time modifying it to create Budget #2. Budget #3 will be a rework of Budget #2. By the time we get to Budget #4 or Budget #5, we'll notice that the Camera, Grip, and Lighting accounts are very similar to those in Budget #1. Location and Transportation accounts are similar to those in Budget #2. So to build Budget #5, we will copy-and-paste pieces from prior budgets to create the budget we want. In that way we can cut way down on the time necessary to create a budget, and we will never have to create a budget from scratch again.

9 Contractuals, Comparisons, and Subsets

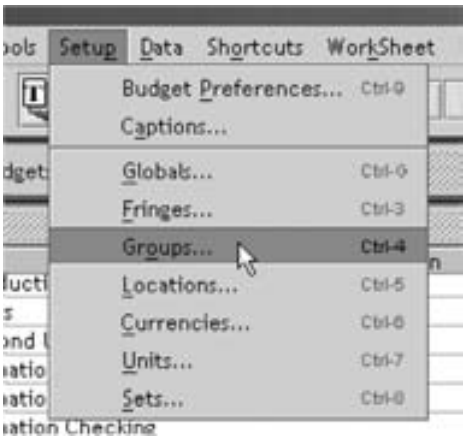
Contractuals

A *Contractual*, in the context of building a budget form, is a charge that cannot be attached to any particular phase of production, but rather applies to the budget as a whole. Two obvious Contractuals are Company Overhead and Contingency. Other Contractuals are usually Insurance, Completion Bond, and sometimes Legal Fees. It is far easier to calculate Legal Fees based on a percentage of the project's total direct cost than to try to estimate how much it will cost to submit each contract to a lawyer, and so on.

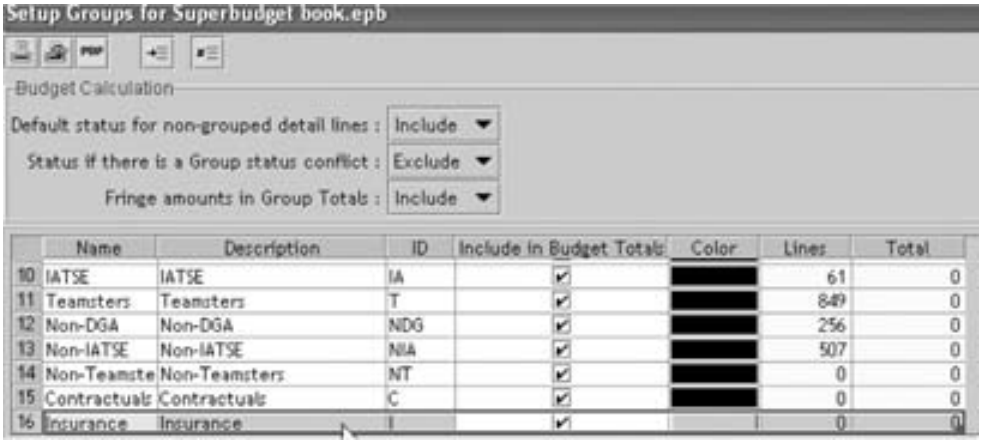
If we scroll down to the very bottom of the Topsheet of Superbudget we'll find the current Contractuals, which are properly separated from the main body of the budget.

49	6100	Insurance	0
50	6200	Legal Costs	0
51	6300	Publicity	0
52	6400	Miscellaneous	0
53		**TOTAL OTHER**	**0**
54		**Completion Bond : 0.0%**	**0**
55		**Contingency : 0.0%**	**0**
56		**Overhead : 0.0%**	**0**
57		**Legal Fees : 0.0%**	**0**
58		**Insurance : 0.0%**	**0**
59		**Total Above-The-Line**	**0**

Before we start to handle the Contractuals themselves, we need to describe a group of exclusions from those figures. We'll just deal with "Insurance" here. We can easily exclude the cost of the Script from "Insurance" (EP). The script has already been paid for and cannot be lost. If someone drops his or her script, it won't break. The worst thing to happen will be that we must replace the script at a cost of what? $2.85? No, we don't have to insure the script. So let's go to the "Setup—Groups" window by clicking on the button:

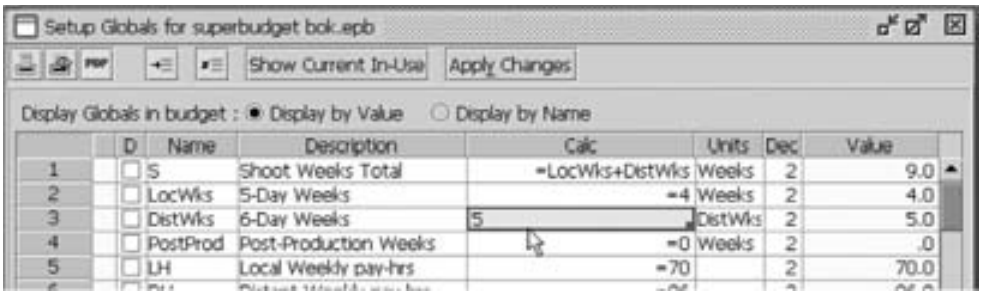


This brings us to the Groups Setup window. Let's add the Group "Insurance" (EP).



Now we can apply it. Click on the "OK" button at the bottom right of the Setup window. Now we are back to the Topsheet.

First let's give the budget some figures that we can work with. Go to "Setup—Globals" and add "4" to the Equation of five-day weeks and "5" to six-day weeks.



Click the "OK" button at the bottom right of the window, let it recalculate, and we will have this on the Topsheet:

TopSheet

	Acct No	Category Description	Page	Total
28	4000	Production Film & Lab		242,748
29	4100	Tests		0
30	4200	Second Unit		0
31	4300	Animation Layouts & Models		0
32	4400	Animation		0
33	4500	Animation Checking		0
34	4600	Animation Backgrounds		0
35	4700	Animation Ink & Paint - Xerox - Camera		0
36	4800	Computer Animation		0
37	4900	Overseas Animation Production		0
38		**TOTAL PRODUCTION**		**4,700,084**
39	5100	Editing		217,132
40	5200	Post-Production Film/Lab		0
41	5300	Post-Production Sound		0
42	5400	Music		0
43	5500	Titles		0
44	5600	Opticals		0
45	5700	Post-Production Video		0
46	5800	Facilities		0
47	5900	Post-Prod Travel/Living		0
48		**TOTAL POST PRODUCTION**		**217,132**
49	6100	Insurance		0
50	6200	Legal Costs		0
51	6300	Publicity		40,042
52	6400	Miscellaneous		0
53		**TOTAL OTHER**		**40,042**
54		**Completion Bond : 0.0%**		**0**
55		**Contingency : 0.0%**		**0**
56		**Overhead : 0.0%**		**0**
57		**Legal Fees : 0.0%**		**0**
58		**Insurance : 0.0%**		**0**
59		**Total Above-The-Line**		**86,523**
60		**Total Below-The-Line**		**4,957,258**
61		**Total Above and Below-The-Line**		**5,043,781**
62		**Grand Total**		**5,043,781**

Now let's scroll back up to the top and highlight the "Continuity and Treatment account," Line #3:

TopSheet

	Acct No	Category Description	Page	Total
1	1100	Development		0
2	1200	Story & Other Rights		20,366
3	1300	Continuity & Treatment		20,366
4	1400	Producers Unit		20,366
5	1500	Directors Unit		25,425
6	1600	Talent		0

Double-click the line number to get to the Account level.

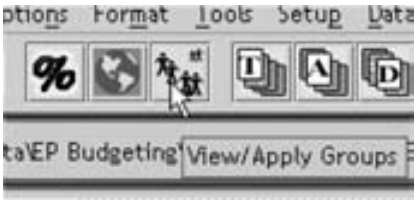
	Acct No	Account Description	Page	Total
1	1301	Writers		0
2	1302	Research		0
3	1303	Typing		0
4	1304	Duplication		0
5	1305	Travel & Living		0
6	1306	Story Editor		0
7	1307	Consultants		0
8	1308	Legal Clearances		0

Double-click on Line #1 to drill down into the Writer's detail account, and let's add the name of our Writer, Geoffrey Chaucer, and pay him $50,000 for writing the script to "Canterbury Tales."

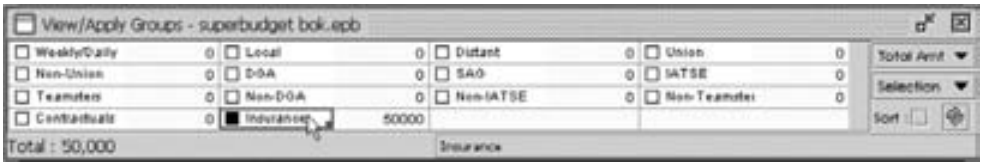
1301 - Writers

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Geoffrey Chaucer	1	Allow	1	50,000	50,000
2		**Total**					**50,000**

Now let's click on the "Apply—Groups" button to bring up the Groups window:



In the Groups window let's apply the "Insurance" group to this line (EP):



That enters the Script fee into the "Insurance" group, which we can now use as an exclusion. If we had other items to include as exclusions, we would attach those lines also to that group. Now let's click the "Topsheet" button to return to the Topsheet:

Let's scroll down to the bottom of the Topsheet:

50	6200	Legal Costs		0
51	6300	Publicity		40,042
52	6400	Miscellaneous		0
53		**TOTAL OTHER**		**40,042**
54		**Completion Bond : 0.0%**		**0**
55		**Contingency : 0.0%**		**0**
56		**Overhead : 0.0%**		**0**
57		**Legal Fees : 0.0%**		**0**
58		**Insurance : 0.0%**		**0**
59		**Total Above-The-Line**		**149,244**
60		**Total Below-The-Line**		**4,957,258**
61		**Total Above and Below-The-Line**		**5,106,502**
62		**Grand Total**		**5,106,502**

If we double-click Line #58, we get the Contractuals window for Insurance:

Contractual Charge for superbudget bok.epb

Contractual Charge Information

Name : Insurance

Charge Type : Percentage Percentage : 0.0

Flat Fee : 0

Account Number : Total Charge : 0

Topsheet Display and Misc Options

☑ Include Percentage in Topsheet Description

☐ Include Excluded Amount in Topsheet Description

Excluded from this Contractual Charge:

Exclude Entry | Exclude Group | Delete

	Type	Name	Description	Amount
1	User Entry			0

Total Excluded Amount: 0

Ok | Cancel

First let's assume we will take a reasonable figure for the percentage of direct costs as our insurance figure; 1.75% is a good guess. We'll enter it in the "Percentage" field.

Contractual Charge for superbudget bok.epb

Contractual Charge Information

Name : Insurance

Charge Type : Percentage Percentage : 1.75

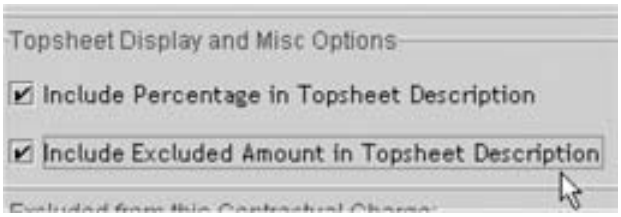
Flat Fee : 92,718

Now we have to make sure that our exclusion for the script is also entered. For this we click the "Exclude Group" button (EP):

In the Group list window that pops up we highlight "Insurance"

Then click "OK," which brings us back to the Contractuals window:

Notice it excluded 62,271, which means that it also excluded the fringe benefits for Chaucer. Now we make sure our exclusion is evident (EP):



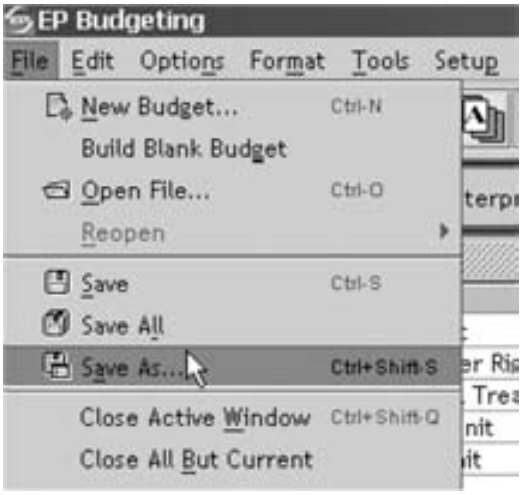
Clicking on "OK" gives us this line on the Topsheet:

55	Contingency : 0.0%	0
56	Overhead : 0.0%	0
57	Legal Fees : 0.0%	0
58	Insurance : 1.75% (62,721 excluded)	88,266
59	Total Above-The-Line	149,244
60	Total Below-The-Line	4,957,758

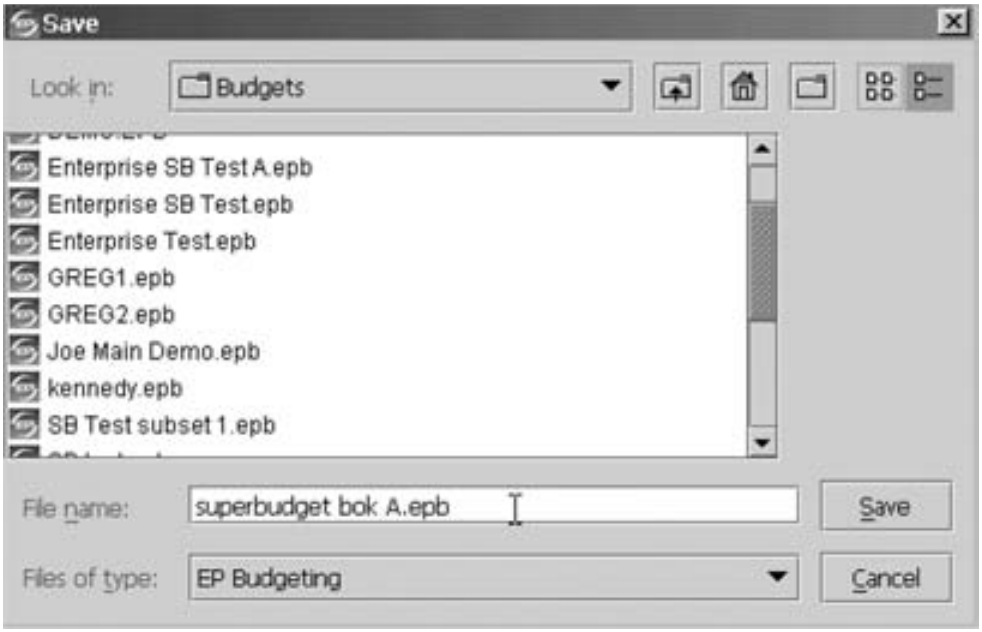
Obviously the Topsheet reflects the proper amounts, with the exclusion. We can proceed to handle all the other Contractuals in the same manner. We can also add a Contractual by going to "Edit—Add Contractual Charge." Just highlight the row we wish the Contractual to appear above and add the contractual above it.

Comparing Two or More Budgets

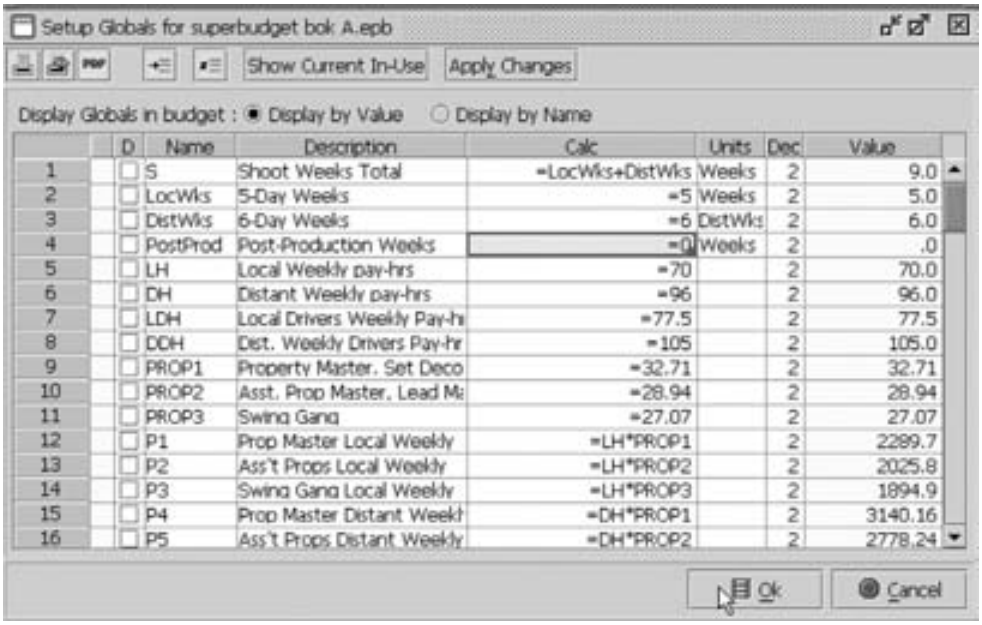
Two or more budgets can be compared, but they must be of the same chart of accounts in order to enable a direct comparison. Let's work with our Superbudget since it already has figures in it. First let's copy and rename it, so we have two that we can compare. Let's put up the Topsheet of Superbudget. Go to "File—Save As" and call it the same name except followed by the letter "A."



This makes it easier to find. Our original was called "Superbudget Bok." So let's save it as "Superbudget Bok A."

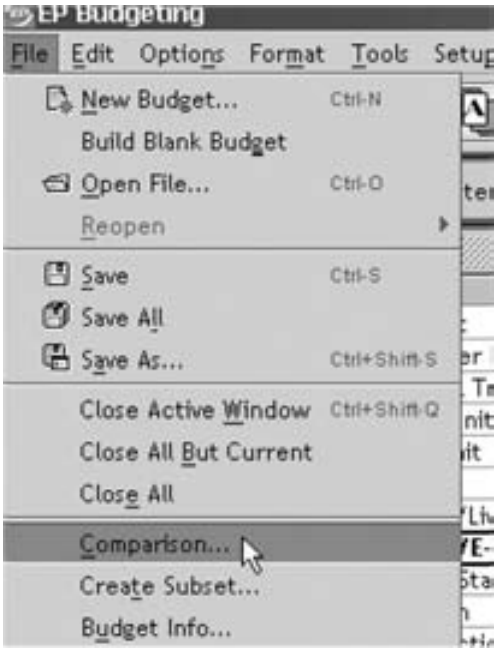


In the new budget let's go to "Setup—Globals" and change the shoot weeks time for Local from "4 weeks" to "5 weeks" and for Distant from "5 weeks" to "6 weeks." Now click the "OK" button in the lower right corner of the window and allow it to recalculate. This will take a few seconds.

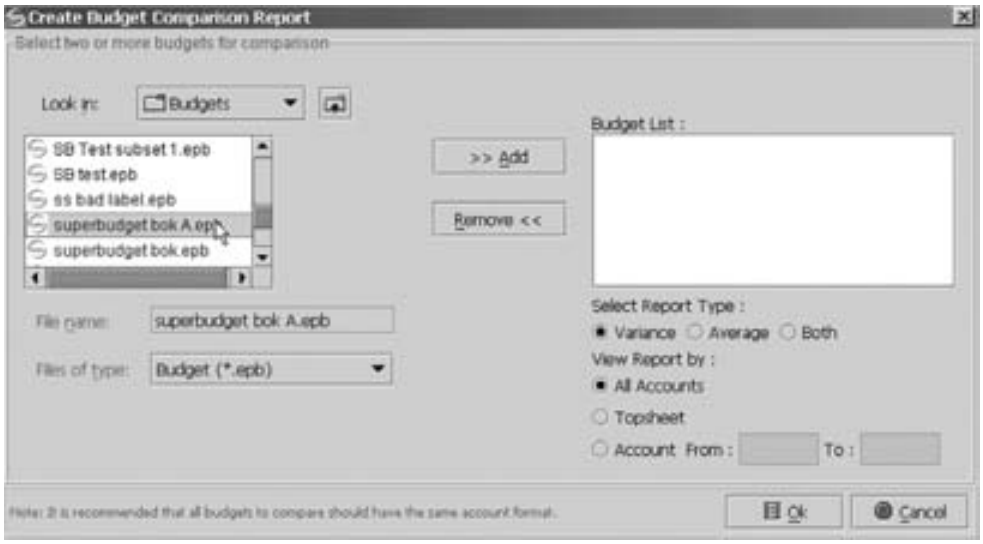


	D	Name	Description	Calc	Units	Dec	Value
1		S	Shoot Weeks Total	=LocWks+DistWks	Weeks	2	9.0
2		LocWks	5-Day Weeks	=5	Weeks	2	5.0
3		DistWks	6-Day Weeks	=6	DistWks	2	6.0
4		PostProd	Post-Production Weeks	=0	Weeks	2	.0
5		LH	Local Weekly pay-hrs	=70		2	70.0
6		DH	Distant Weekly pay-hrs	=96		2	96.0
7		LDH	Local Drivers Weekly Pay-hr	=77.5		2	77.5
8		DDH	Dist. Weekly Drivers Pay-hr	=105		2	105.0
9		PROP1	Property Master. Set Deco	=32.71		2	32.71
10		PROP2	Asst. Prop Master. Lead Ma	=28.94		2	28.94
11		PROP3	Swing Gang	=27.07		2	27.07
12		P1	Prop Master Local Weekly	=LH*PROP1		2	2289.7
13		P2	Ass't Props Local Weekly	=LH*PROP2		2	2025.8
14		P3	Swing Gang Local Weekly	=LH*PROP3		2	1894.9
15		P4	Prop Master Distant Weekl	=DH*PROP1		2	3140.16
16		P5	Ass't Props Distant Weekly	=DH*PROP2		2	2778.24

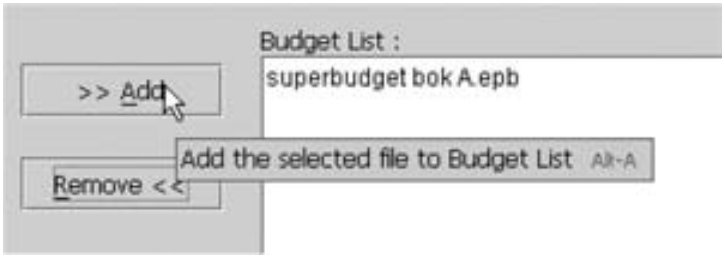
Now let's activate the Comparison by clicking on "File—Comparison."



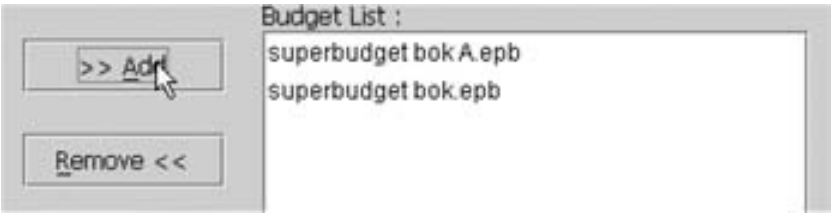
This brings us to the Comparison window:



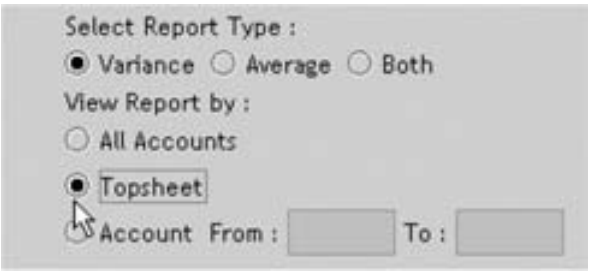
We have already highlighted the "A" budget as described previously. Now we click on the "Add" button to pop it into the right window.



Let's repeat the same with "Enterprise SB Test" budget:



Now we must choose how we want the comparison to be displayed:



We have chosen to compare down to the account level. We could have compared only the Topsheet if we wished. We click the "OK" button, and we have this:

Page Setup | Edit Header/Footer

	Acct No	Category Description	Enterprise ...	Enterprise ...	Variance	Percent +/-
1	1100	Development	0	0	0	0%
2	1200	Story & Other Rights	24,728	20,366	4,362	18%
3	1300	Continuity & Treatment	87,449	83,087	4,362	5%
4	1400	Producers Unit	24,728	20,366	4,362	18%
5	1500	Directors Unit	30,895	25,425	5,470	18%
6	1600	Talent	0	0	0	0%
7	1700	A-T-L Travel/Living	0	0	0	0%
8		**TOTAL ABOVE-THE-LINE**	**167,800**	**149,244**	**18,556**	**11%**
9	2100	Production Staff	706,628	581,108	125,520	18%
10	2200	Art Direction	199,285	162,962	36,323	18%
11	2300	Set Construction	60,612	49,943	10,669	18%
12	2400	Set Decoration	597,120	491,004	106,116	18%
13	2500	Property Department	156,650	128,660	27,990	18%
14	2600	Camera Operations	531,992	438,015	93,977	18%
15	2700	Electric Operations	395,227	324,971	70,256	18%
16	2800	Grip Operations	418,458	344,101	74,357	18%
17	2900	Production Sound	162,059	133,223	28,836	18%
18	3000	Mechanical Effects	79,303	65,276	14,027	18%
19	3100	Special Visual Effects	0	0	0	0%
20	3200	Set Operations	293,569	241,481	52,088	18%
21	3300	Wardrobe Department	224,154	184,488	39,666	18%
22	3400	Makeup & Hair Department	260,978	214,715	46,263	18%
23	3500	Location Department	66,550	54,739	11,811	18%
24	3600	Transportation Department	1,238,692	1,020,214	218,478	18%
25	3700	Videotape Department	0	0	0	0%
26	3800	Studio Facilities	27,160	22,436	4,724	17%
27	3900	Atmosphere	0	0	0	0%
28	4000	Production Film & Lab	296,152	242,748	53,404	18%
29	4100	Tests	0	0	0	0%
30	4200	Second Unit	0	0	0	0%
31	4300	Animation Layouts & Models	0	0	0	0%

We now have four columns: the first two for the actual figures in the budgets, the third for the amount of variance, and the fourth for percentage of variance. It works very well, especially if you are doing a budget and need "What if?" capability. Just do a "Save as" on your original budget, make the changes in the copy, and compare the two. Just remember that the two budgets need to have identical charts of accounts for the comparison function to work properly.

This feature is especially useful for episodic television. There is no limit, at least none we have found yet, to the number of budgets we can compare. So, for example, we could compare all thirteen or twenty-six episodes of a TV series and derive an average for each account and Detail account. That will enable us to quickly and accurately construct a "pattern" budget for the coming season.

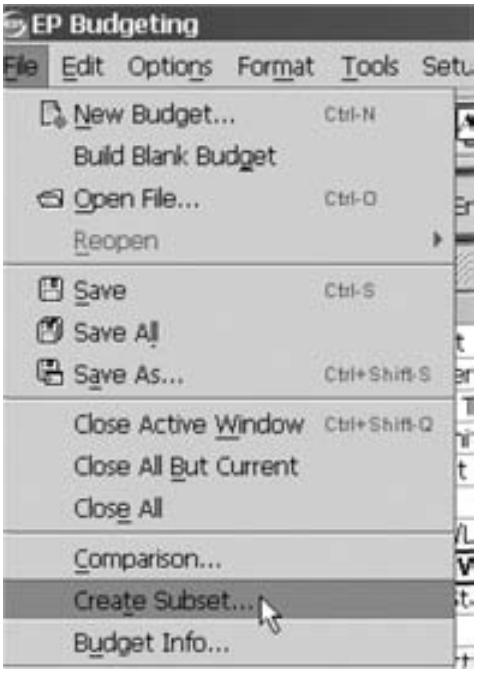
Subsets

EP Budgeting can use elements in an existing budget to create an entirely new budget with only those elements, excluding all the unwanted elements.

For instance, let's assume that we are shooting part of our show in Vancouver, Canada. Let's assume that we are paying the local crew there in Canadian dollars. We've hired a Unit Production Manager (UPM) in Vancouver to help us put together

the crew. We want to send a copy of the budget to this UPM, but we want to include only those elements that pertain to expenditures in Vancouver being paid in Canadian dollars. We have tagged the budget lines appropriately with "Vancouver" in the Location column and with "Canadian dollars" in the Currency column, so we know that we can isolate those factors.

We click on "File—Create Subset."



Which brings us to the "Create Subset" window. Now we highlight "Canada" and "Toronto" in the Currency and Location columns, respectively:

Clicking "OK" on that screen creates an entire new budget:

Subset1 - superbudget bok.epb

TopSheet

	Acct No	Category Description	Page	Total
1	1100	Development		0
2	1200	Story & Other Rights		0
3	1300	Continuity & Treatment		0
4	1400	Producers Unit		0
5	1500	Directors Unit		0
6	1600	Talent		0
7	1700	A-T-L Travel/Living		0
8		**TOTAL ABOVE-THE-LINE**		**0**
9	2100	Production Staff		55,369
10	2200	Art Direction		13,663
11	2300	Set Construction		0
12	2400	Set Decoration		32,192
13	2500	Property Department		0
14	2600	Camera Operations		31,541
15	2700	Electric Operations		0
16	2800	Grip Operations		0
17	2900	Production Sound		0
18	3000	Mechanical Effects		0
19	3100	Special Visual Effects		0

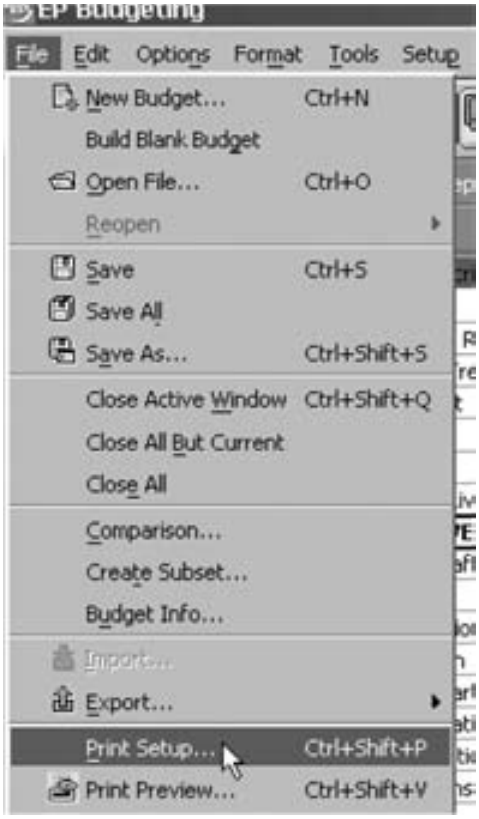
The figures in this budget are limited to those crew members hired in Vancouver and paid in Canadian dollars. We can save this as a completely separate budget, print it, send it to Vancouver UPM, and use it as a separate entity. In fact it *is* a separate entity.

10 Finishing

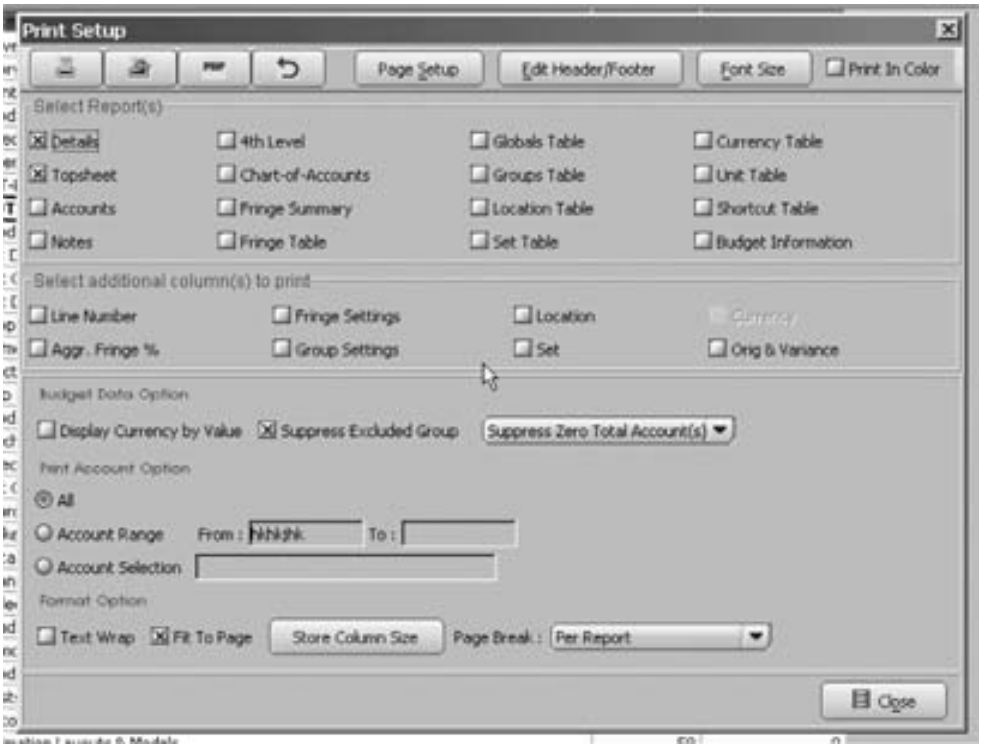
We have now finished our budget. We must do two things: print it out, and convert it for accounting.

Printing

Printing is simple. First we go to "File—Print Setup."

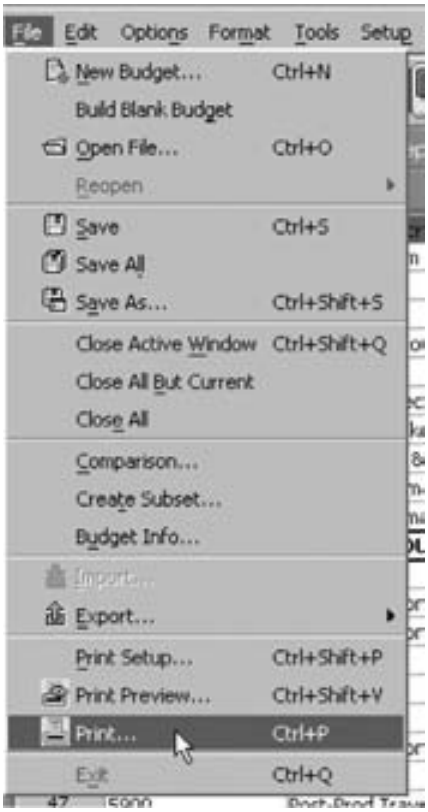


That brings us to the Print Setup screen.

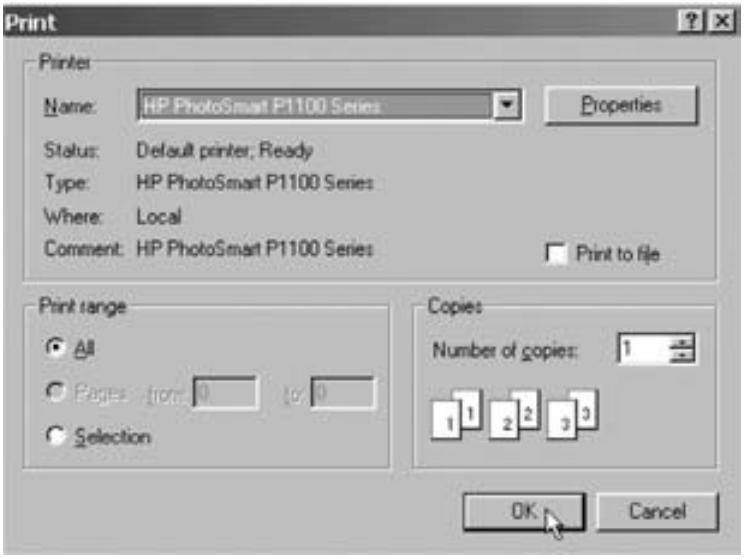


Obviously we can tell it what we wish to print and how. Sometimes we may want a Topsheet with no detail. Sometimes we may want detail on one or two or more accounts with no Topsheet, or just the chart of accounts, or the Global report.

After we have told it what we want to print, we click the "Close" button at the lower right corner of the Print window. Then we can click on "File—Print."



This brings us to the Print Confirmation window. Clicking the "OK" in this window will start the print process.



Here's a little trick that isn't very well documented—we can use our budget to create a .pdf file. That means that we can send the file to anyone with a computer and they can print it out. They can't do much of anything else, like change the figures, but they can print it out.

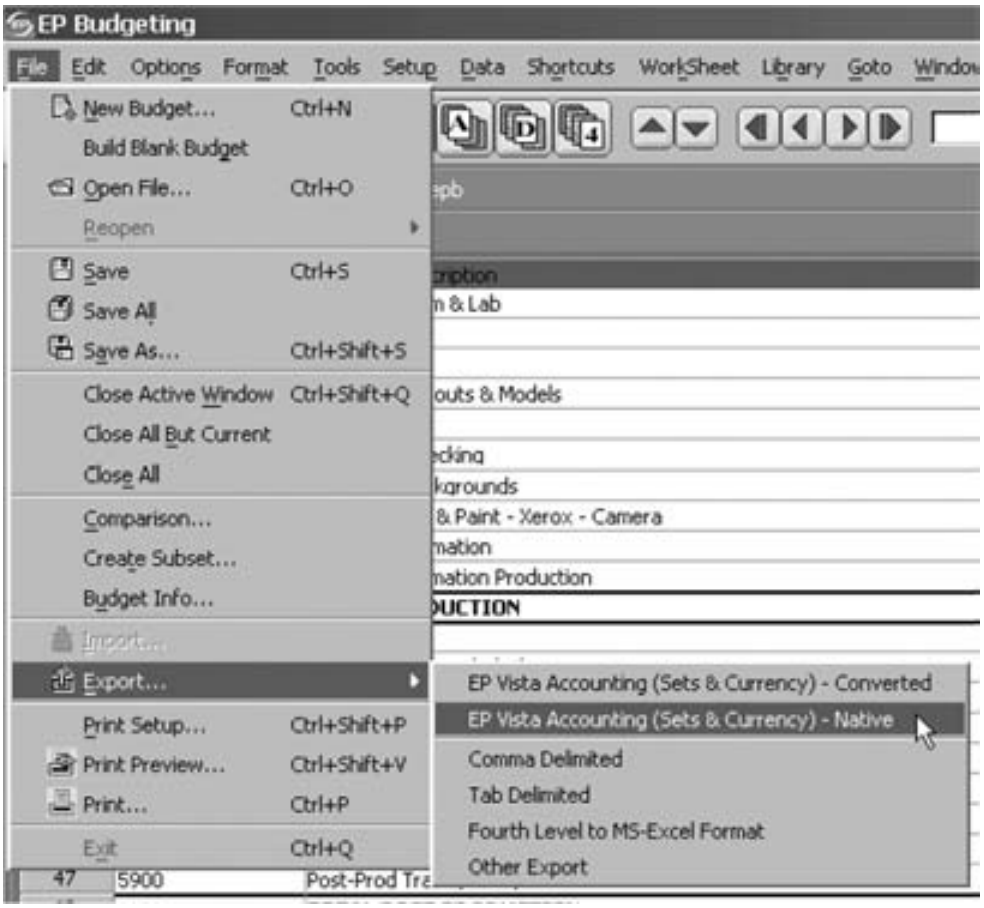
Go back to "File—Print Setup." On the top row there is a button marked "PDF." Click there.

That brings us to this window:

It is asking us what we want to name the .pdf file, and where we want it stored. After it receives that information it will make a .pdf file that we can attach to e-mail and send anywhere we wish. So even if the backers do not have EP Budgeting on their computer, they can still read the data and print it out.

Exporting

When we go into preproduction, the data from EP Budgeting quickly and easily exports to all the major accounting systems, as well as comma- and tab-delimited spreadsheet files, which import into any major spreadsheet package. All that is necessary is to click on "File—Export" and choose the device we wish to export to.



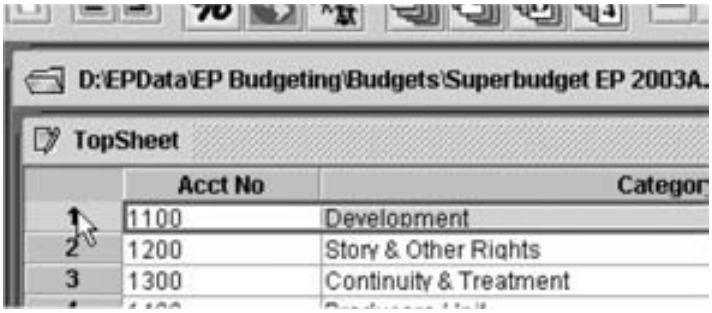
Budgeting

Now that we have finished preparing our budget, we can actually do the budget itself. This entails seeing what is necessary in each account in order to make our budget as thorough and as efficient as possible.

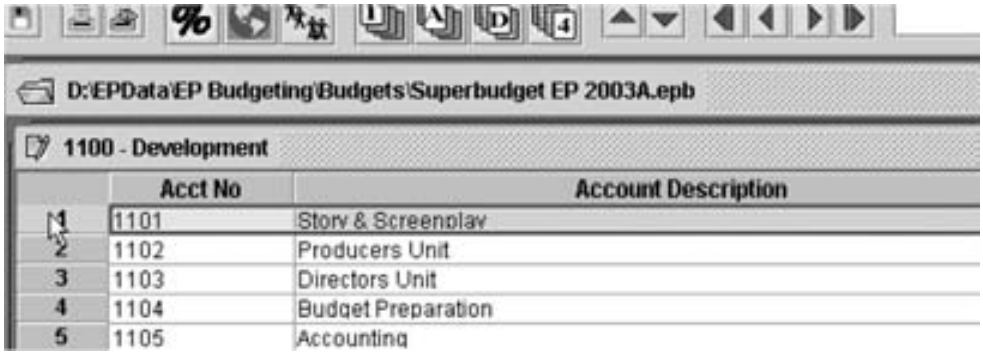
1100 Development

Development: is what happens before funding. It can consist of story, options, research, even location scouting. But whatever it is, it usually is paid for by the Producer, who will expect to be reimbursed when the project is given a "green light" by a studio or is funded by backers.

Let's enter the category by highlighting the line on the top sheet and tapping "Ctrl + Down arrow." Or we can double-click the line number to the left of "Development."



This brings us to the account level, from which we can drill down to the detail level where we enter information.



We double-click once more on the line number of the "Story and Screenplay" detail account to get into the details:

1101 - Story & Screenplay

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Rights	0		1	0	0
2		Options	0		1	0	0
3		Drafts	0		1	0	0
4		Treatments	0		1	0	0
5		Typing	0		1	0	0
6		Duplication	0		1	0	0
7		Supplies	0		1	0	0
8		**Total**					**0**

Obviously we have several detail lines and most are self-explanatory. However, just for clarity, we have a line for "Rights." We cannot produce a movie unless we have the right to do so. If we take the material from another medium, such as a novel or short story, we must purchase the screen rights from the Author before we can even think of producing the film from his or her work. In fact, we are not purchasing the rights, we are merely purchasing a license to re-create the work in another medium. The copyright remains with the Author of the book.

This transfer of rights involves an elaborate contract in which not only the rights are spelled out but also all the subsidiary rights, such as the ability to make the movie into videocassettes or DVDs, the merchandising rights, the rights to make TV shows, and so forth. All these must be negotiated beforehand with the Author before a foot of film rolls through the camera or the Author can sue the Producer for copyright infringement, and most likely the movie will then belong to the book's Author.

Most book rights are expensive. There is a way to delay spending the money on the movie rights to a book, and that is by purchasing an *Option*.

Option: When we can't afford to buy the rights to a property but we know that we will be able to get the picture funded, we can buy an *option* to buy those rights within a certain period of time, say, six months or a year. The option will cost a small fraction of what the rights will cost. We are gambling that we will be able to get the project funded and in production before the option expires. The option agreement will give us the right to try to fund the project for *x* number of months. If, at the end of the option period, we have succeeded, we will then owe the writer the full price of the rights to the property. If we fail, we can buy an option extension for more money or let the property's rights revert to the writer, who then can sell it to someone else. We will have lost the option money.

Now we click on "Options," because we have to enter the money we paid for the option on the script. We haven't bought the rights to it yet; just an option to buy the rights.

1101 - Story & Screenplay

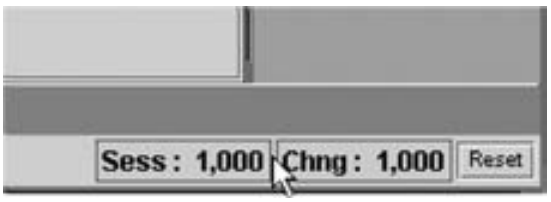
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Rights	0		1	0	0
2		Options	0		1	0	0
3		Drafts	0		1	0	0

We are ready to add figures. Press the "Tab" key to hop to the "Amount" field, and type "1." Tab again to the "Units" field, and press "A" for "Allow." We use the "Allow" unit whenever we are applying a figure over the entire length of the film, as opposed to "Weeks" or "Reels," and so on. Now press "Tab" again, twice, to get to the "Rate" field. Here, let's assume that we are paying $1,000 for our option. Enter that figure. If we make a mistake we can always backtab by pressing "Shift + Tab" at the same time to tab backward to the preceding fields. When we have entered the 1000 (we don't need to use the "$" or a comma), click outside of the chart area to stop the editing process. Our screen will now look like this:

1101 - Story & Screenplay

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Rights	0		1	0	0
2		Options	1	Allow	1	=1000	1,000
3		Drafts	0		1	0	0

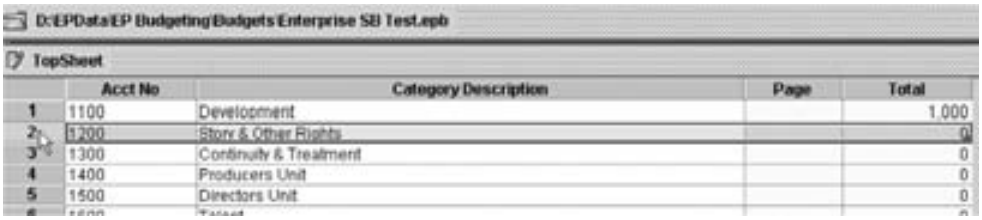
Good. We have increased the budget by $1,000 for the option. That is reflected in the session area at the bottom of the screen, where it shows any change, so we can track all our monetary changes to the budget as we go.



We may continue filling out the "Development" category in the same fashion, entering all the expenses we have incurred before funding.

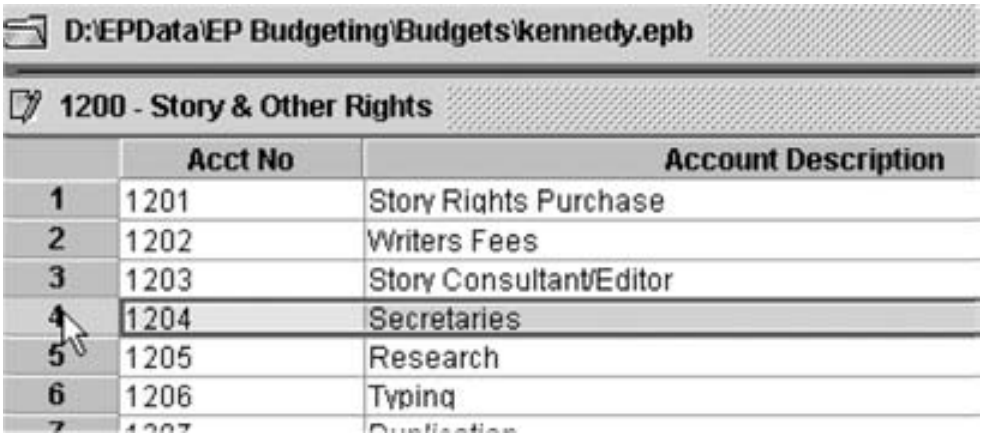
Let's move on to the rest of the budget. First, let's go to the next account by clicking on the "Topsheet" button.

From the Topsheet we can double-click on the next category, 1200, Story and Other Rights.



	Acct No	Category Description	Page	Total
1	1100	Development		1,000
2	1200	Story & Other Rights		0
3	1300	Continuity & Treatment		0
4	1400	Producers Unit		0
5	1500	Directors Unit		0

Which opens the category to us.



	Acct No	Account Description
1	1201	Story Rights Purchase
2	1202	Writers Fees
3	1203	Story Consultant/Editor
4	1204	Secretaries
5	1205	Research
6	1206	Typing

We have already highlighted 1204, Secretaries' Account. We want to give the Writer a Secretary for a few weeks. We will change the figure here to "4 weeks." We double-click on the line number to get into the Secretary account. Now we double-click in the "Amount" column of the "Prep" line, where we substitute "4" for the entry. This will give the Writer's Secretary four weeks of prep.

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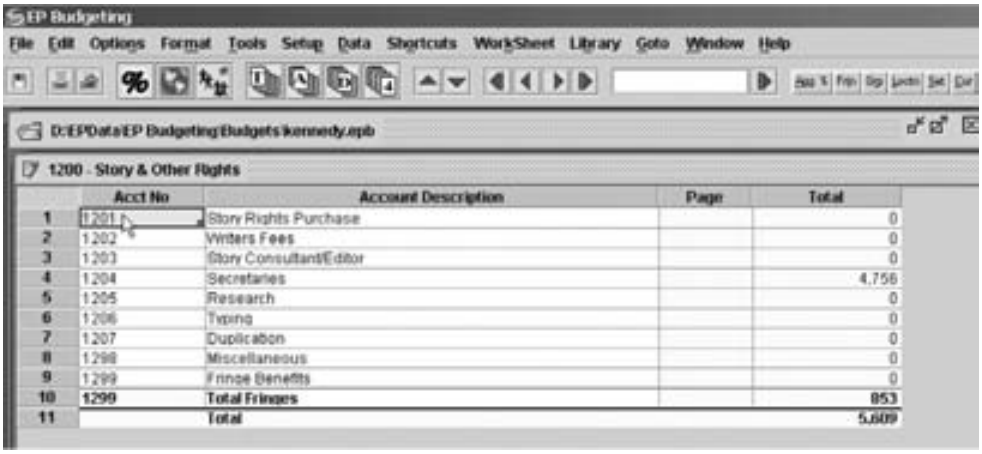
1204 - Secretaries

	Ind.	Description	Amount	Units	X	Rate
1		Union Secretary	1		1	0
2		Prep	=4	Weeks	1	1,188.9
3		Shoot	6.00	Weeks	1	1,188.9
4		Wrap	0	Weeks	1	1,188.9

Now let's discuss the account.

1200 Story and Other Rights



	Acct No	Account Description	Page	Total
1	1201	Story Rights Purchase		0
2	1202	Writers Fees		0
3	1203	Story Consultant/Editor		0
4	1204	Secretaries		4,756
5	1205	Research		0
6	1206	Typing		0
7	1207	Duplication		0
8	1298	Miscellaneous		0
9	1299	Fringe Benefits		0
10	1299	Total Fringes		853
11		Total		5,609

Every motion picture, no matter how primitive, must start with an idea. The idea might come from a book, a play, an original screenplay, a magazine article, a news story, or even a story told over dinner. At some point the Producer will have to pay someone for the rights to film the story. Even if it is our own story, there must still be provision in the budget for the production to legally reimburse the originator for the rights. The legal minimum payment is one dollar.

1201 Story Rights Purchase

This area covers the rights to the story, not the screenplay. It can be for the purchase of book rights, a short story from a magazine, or a payoff for our sister-in-law who just heard the cutest thing down at the hairstylist's.

1203 Story Consultant/Editor

This item is normally used during the "development" of a project. A Writer might be an excellent novelist, perfectly capable of fashioning a marvelously readable book that became a best seller, yet still fall short as a Screenwriter. Writing a piece to be read and writing a piece to be seen and heard require two entirely different sets of writing skills.

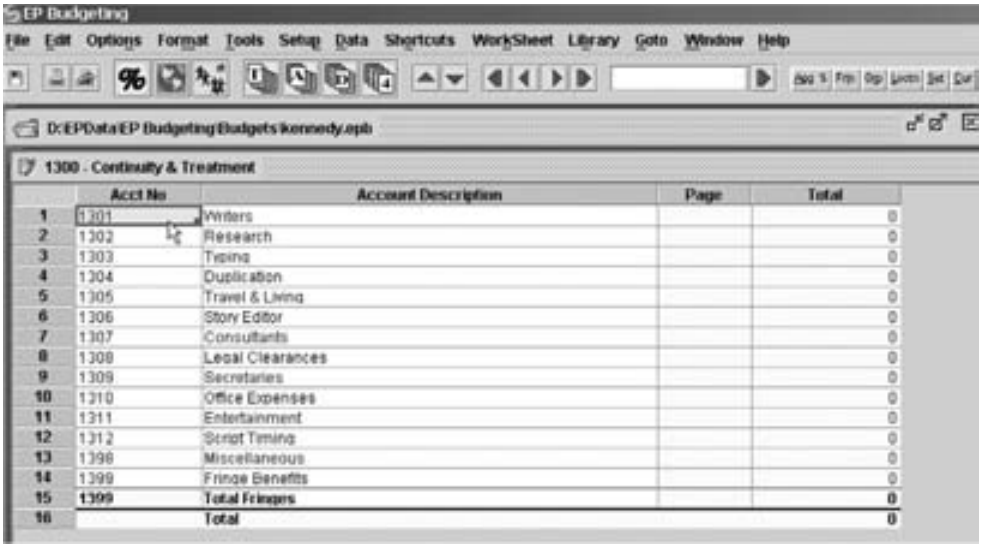
1205 Research

This area of research is for the original story, and covers such items as travel and living arrangements for writers who have journeyed to the deserts of Outer Mongolia in search of a good screenplay. This can also cover dinners for our Police Informant.

1206–07 Typing and Duplication
These items serve to reimburse the writer for his or her out-of-pocket expenses.

Fringe Benefits
Chapter 6600 explains fringe benefits in detail.

1300 Continuity and Treatment



	Acct No	Account Description	Page	Total
1	1301	Writers		0
2	1302	Research		0
3	1303	Typing		0
4	1304	Duplication		0
5	1305	Travel & Living		0
6	1306	Story Editor		0
7	1307	Consultants		0
8	1308	Legal Clearances		0
9	1309	Secretaries		0
10	1310	Office Expenses		0
11	1311	Entertainment		0
12	1312	Script Timing		0
13	1398	Miscellaneous		0
14	1399	Fringe Benefits		0
15	1399	Total Fringes		0
16		Total		0

After we have purchased the rights to make a movie out of the original story, a workable screenplay must be fashioned. In theatrical ventures this will consist of scene descriptions and dialogue. If our project is a TV commercial the script often will consist of a storyboard.

Dialogue: Written manifestation of the spoken word.

1301 Writer

"Writers" in this account are the people who write the actual screenplay, not the original story (see Accounts 1200–02). Where the same person writes both, two figures usually are negotiated, one for story and the other for screenplay.

1302 Research

If a screenplay needs more research than was done for the book, for instance, to provide further details for the art department, the Screenwriter must be paid (or reimbursed) for accomplishing this.

1305 Travel and Living Expenses

If we have paid for the Screenwriter to stay in a bungalow at the Beverly Hills Hotel while our script is being written, this is where that expense goes. It also can cover research trips to observe the herding rituals of the nomads in Uzbekistan, when necessary.

1306 Story Editor

The "Story Editor" heads up the story department. In the case of episodic TV it refers to the very busy person who repairs all the weird scripts that come in over the transom and makes them filmable. This could also be the person in charge of the group of stalwarts who do that.

1307 Consultants

When we write a screenplay and need information not available from the usual sources, such as libraries, we need the help of an expert in the field (or, at times, someone who passes himself off as an expert). This could be the subject of the biography we are writing, or the widow or widower of that subject, or a police officer involved in the hostage situation we are depicting. These people should be paid an honorarium that could be as little as one dollar or as much as, well, you name it.

1308 Legal Clearances

When we have obtained written permission from the owner of a building or the owner's legally appointed agent to photograph the property, it is called "clearing" a location. Failure to do so can cost us a great deal of money in lawsuits.

Clearance: A means of ensuring that the use of names, pictures, locations, and so forth is legal. When the screenplay is complete, it will be necessary for us to check all the names of people and places to ensure that, if the story is fictitious, we have not unwittingly named our villain after the mayor of the town we thought was fictitious. Lawsuits have ensued because this simple procedure was not followed. A surprising number of people have in-laws who are attorneys and just itching to get their hands on the entire income of our movies for their clients. See the Errors and Omissions section of the Insurance Account of the budget for further comment on this (Account 6105).

1311 Entertainment

Our Screenwriter may have to buy dinner and a small libation for a source of information to make him or her more informative. Well, we want the story to be realistic, don't we?

1312 Script Timing

We may wish to have the script timed as soon as the Screenwriter has come close to a working draft of the piece, just to make sure that we have no unpleasant surprises such as a 45-minute-long feature film. This would normally be done at the beginning of preproduction, but there are a few odd cases in which the timing should be done far earlier. It's cheap insurance (also see Account 2113).

1400 Producers

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1400 - Producers Unit

	Acct No	Account D
1	1401	Executive Producer
2	1402	Producer
3	1403	Co-Producer
4	1404	Line Producer
5	1405	Coordinating Producer
6	1406	Associate Producer
7	1407	Production Executive
8	1408	Secretaries
9	1409	Office Expenses
10	1410	Research
11	1411	Packaging Fee
12	1498	Miscellaneous
13	1499	Fringe Benefits
14	**1499**	**Total Fringes**
15		**Total**

Producer: The term "Producer" has many possible meanings. In the days when the Studio System ruled, the Producer, a studio employee, was the ultimate financial authority on a film. At present, the word usually denotes a "gatherer." The producer puts together a script, Director, Actors, money—all in a package designed to appeal to the widest possible audience.

At present, the title "Producer" with all its variations is a contractual entity. In many cases there are so many Producers of different stripe that it is impossible to tell which of them was really responsible for the project. Sometimes that's a good idea. I once worked with a "Second Assistant Director/Executive Producer." You guessed it—his father funded the film.

There are many different Producer credits—just look at any TV Movie of the Week and you'll see ten or more. Here are some of the more widely used:

1401 Executive Producer

In most cases the Executive Producer provides the money for production either from his or her own pocket or by collecting it from investors.

1402–03 Producer and Co-Producer

These credits in the TV world commonly refer to the heads of the Story Department of the series. On a TV series nothing is worse than having no script ready in time for production. A crew standing around waiting for the script to be finished is not an inspiring sight. So the head writers are given better credits than on most productions as a small incentive to get the scripts finished in a timely fashion.

1404–05–06 Line Producer, Coordinating Producer, Supervising Producer

All these titles refer to the same basic function. Line Producer bridges the gap between the aesthetic and the financial. He or she works very closely with the Production Manager and Assistant Directors, as well as with the writers and producers. In many cases the titles "Line Producer" and "Production Manager" refer to the same person, who might have both credits on a film. Line Producers generally stay close to the shooting set to work with the Director and Production Team when decisions have to be made, for instance, to shorten scenes for schedule purposes. Line Producers can also be a great help in dealing with upper-echelon folks when necessary. I remember quite vividly an episodic TV show on which I was First Assistant Director. The Executive Producer was on the set with a laptop computer and insisted on rewriting scenes we had already filmed. The Line Producer gently led the man back to the office where he could interrupt the filming no longer.

1407 Associate Producer

An Associate Producer in the classic sense is in charge of Post-Production. I have also known cases in which the Associate Producer is the Screenwriter or the Editor, whose contract provided for Associate Producer credit. Sometimes this credit is given to what we would usually call the Line Producer.

1408 Production Executive

Two or three of the major studios and a few larger independent companies have Production Executives on their staffs. Production Executives act as liaisons between the production company, such as Disney, and the shooting company. Some companies assign one Production Executive to each project, and others assign one to several projects. The sole purpose of some Production Executives is to determine if productions are "producible" at all. Production Executives usually work closely with the Unit Production Manager, but report back to the studio daily on the progress of the film. The function is not covered by the Directors Guild of America (DGA), although a few Production Executives are members of the DGA.

1409 Secretaries

EP Budgeting

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1408 - Secretaries

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Union Secretary	1		1	0	0
2		Prep	0	Weeks	1	1,188.9	0
3		Shoot	0.00	Weeks	1	1,188.9	0
4		Wrap	0	Weeks	1	1,188.9	0
5							0
6		Non-Union Secretary	1		1	0	0
7		Prep	0	Weeks	1	750	0
8		Shoot	0.00	Weeks	1	750	0
9		Wrap	0	Weeks	1	750	0
10							0
11		Total					0

A Producer without a Secretary is like a day without sunshine. We must be sure to have the proper number of Secretaries for our Producers, although Producers often share a Secretary. So we may not have to have one Secretary for each Producer.

1500 Director and Staff

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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1500 - Directors Unit

	Acct No	Account Description
1	1501	Director
2	1502	Directors Assistant
3	1503	Choreographer
4	1504	Dialogue Coach
5	1505	Secretary
6	1506	Storyboard Artist
7	1507	Office Expenses
8	1508	Travel/Living
9	1509	Second Unit Director
10	1598	Miscellaneous
11	1599	Fringe Benefits
12	**1599**	**Total Fringes**
13		**Total**

The Director is the aesthetic sensibility behind the film. Everything on the screen has been filtered through the eyes and mind of the Director. What we see on the screen is the way the Director sees the story, from script through camera angles to editing.

1501 Director

The Director is the one person who bears the aesthetic responsibility of a film. No matter what the reviews say, the Director alone molds the film to fit his or her vision of the script. The Director works with the Actors on their interpretations of the roles; works with the Cameraman on choice of lenses, angles, and lighting moods; and most important, works with the Editor in choosing the assembly of shots, their order, and their timing.

Except for episodic TV shows and a few other types of shows, the Director usually is paid a fee rather than a salary. Many Directors have loan-out corporations and are paid through those.

Loan-out corporation: A corporation through which a Director or major Star receives his or her income. The Producer contracts with the loan-out corporation for the Director's services; the loan-out corporation is the employer of record. If the employee makes sufficient money each year to warrant such an arrangement, it can be a big help. But many people do it whose incomes cannot support a loan-out, just because it is the current "in" arrangement, and the IRS frowns on such activity quite severely.

NOTE: Some Guilds insist on direct payment of Fringe Benefits by the Producer. This assures the Guilds that their records of members' incomes are correct. The Producer then reports to the Guild the employee's income, even if paid to a loan-out company, and the employer's share of pension, health, and welfare benefits is paid directly to the Guild or Union, not to the loan-out company.

1502 Director's Assistant

This person is not the Assistant Director—that is another job altogether. The Director's Assistant is a personal assistant to the Director, keeps the Director's notes in order, reminds the Director of important appointments, and sometimes goes to the dry cleaner to pick up the Director's pants.

1503 Choreographer

This person, who designs the dance numbers and coaches the dancers in how to perform them, is also part of the Director's team. Don't forget to give the Choreographer enough time to design the dance numbers and to prepare for the filming. Rehearsals must also be scheduled. Prep is very important here. Wrap almost always is unnecessary.

1504 Dialogue Coach

Dialogue Coach refers to a person who helps with the dialogue. It can be the person who draws up the cue cards, or the person who rehearses lines with the Actors. In the case of a foreign Actor with a thick accent, the studio may assign a Dialogue Coach to assist the Actor with the proper American inflection and pronunciation. It can also be a person who coaches an American Actor in foreign accents.

Dialogue: The spoken word. Even if it is a monologue, we call it dialogue.

Cue Card: A plain white $3' \times 4'$ card on which the dialogue is printed in large letters and held in plain view of the forgetful Actor, but out of camera range.

On one show the Dialogue Coach was paid to make up cue cards for the Actor and rehearse him between shots, and that was all he did. The two worked very admirably as a team for many years, and the Actor insisted that that particular Dialogue Coach be written into his contracts.

1506 Storyboard Artist

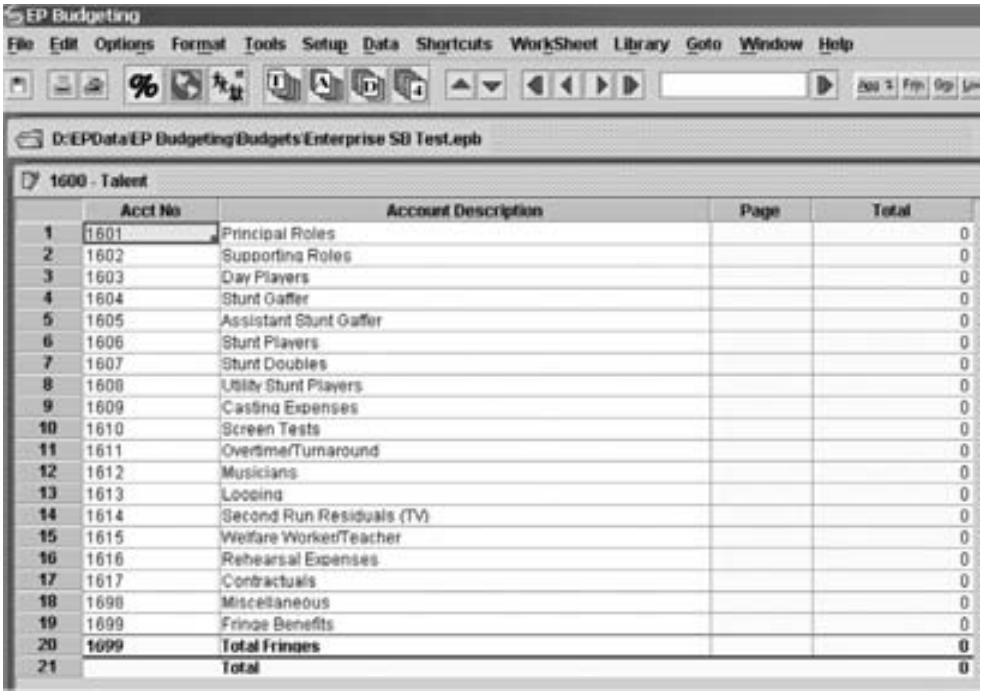
At times a Director will need a Storyboard Artist to sketch out a particularly involved sequence because of action or effects or a combination. Sometimes the Art Director will personally make the storyboards.

Storyboard: A sort of comic-strip style depiction of an action sequence in which each frame depicts one shot.

1509 Second Unit Director

The Second Unit Director is more often than not the Stunt Coordinator (see Account 1604). Sometimes a special Second Unit Director is called in to direct a particular sequence. Andrew Marton, for instance, directed the famous chariot race sequence in *Ben Hur*. The chariot race sequence was such a complicated logistical problem that it was almost a movie in itself.

1600 Cast



	Acct No	Account Description	Page	Total
1	1601	Principal Roles		0
2	1602	Supporting Roles		0
3	1603	Day Players		0
4	1604	Stunt Gaffer		0
5	1605	Assistant Stunt Gaffer		0
6	1606	Stunt Players		0
7	1607	Stunt Doubles		0
8	1608	Utility Stunt Players		0
9	1609	Casting Expenses		0
10	1610	Screen Tests		0
11	1611	Overtime/Turnaround		0
12	1612	Musicians		0
13	1613	Looping		0
14	1614	Second Run Residuals (TV)		0
15	1615	Welfare Worker/Teacher		0
16	1616	Rehearsal Expenses		0
17	1617	Contractuals		0
18	1698	Miscellaneous		0
19	1699	Fringe Benefits		0
20	1699	Total Fringes		0
21		Total		0

In theatrical ventures the most visible attribute of a show is its cast. Publicity surrounds their social lives, and a Star with more exposure usually can command a higher salary than one with less exposure in the media. Naturally one would wish to hire an Actor with immense exposure and immense talent, availing oneself of the best of all possible worlds.

"Letters of Intent" from prospective cast members stating that they have read the script and are willing to consider employment on the project routinely are used to raise money for projects as yet unfunded. Even though the presence of a major Star does not guarantee income for a movie, it certainly can't hurt. By the same token many movies have become great successes without major Stars in the cast. It all comes down to that incredibly fickle entity, the public taste.

When we hire an Actor, we must be sure that he or she is able to perform the actions in the script. More than once I have had to tie an Actor to a horse despite assurances that he or she could ride. I have hired dancers who had no rhythm, ice skaters who were often prone, and singers who were tone deaf.

1601 Stars

There is an enormous range of salaries given to Stars, depending on such things as profit participation, time of filming, and other perks, so it is impossible to assign a blanket allowance for remuneration in this case. The highest-paid Stars will demand and get $20 million for appearing in a single movie. Low-budget pictures can pay Screen Actors Guild (SAG) scale plus a free lunch. Actors' salaries range anywhere in between, and some exceed even these limits.

In general, however, we consider that the Stars of the "Principal Cast" will be those few Actors who have run-of-the-picture contracts. They will be paid an agreed amount for acting in the picture whether it be for two days or three months, regardless of whether the Actor does not appear on set for long periods during the course of filming but is "on hold." Usually only a very few Actors have this arrangement on any one picture.

1602 Supporting Cast

Supporting Players are understood to be those Actors who are working for four days or more (my own generalization), up to several weeks, but who do not have the status of Stars. Some of these might also have loan-out companies, which we should treat as we have treated the Director's loan-out. Once the Director's loan-out has been set, our management of the other loan-outs should follow suit.

1603 Day Players

Day Players are Actors with scripted lines who work for three days or less. As a rule, on distant location we can cast most Day Players from local talent. Just have the casting people check around at the local little theatre groups and Theatre Arts Departments of local colleges and universities. You'll find plenty of good talent. Also try local TV stations.

1604 Stunt Gaffer

If our show has a number of stunts in it or even one very difficult stunt, it is wise to hire a Stunt Gaffer. A qualified Stunt Man with years of experience can save not only money but also lives or pain. This person will know whom to hire for particular stunts. Stunt Gaffers may specialize in underwater work, fire-related stunts, motorcycle stunts, and so on. It is not unusual for the Stunt Double for the Principal Actor to work as Stunt Gaffer as well. If the main character is a woman (as is becoming increasingly common today, even in the most violent action flicks), there are many highly qualified female Stunt Gaffers who will serve.

Gaffer: Someone who is in charge of a particular activity. We say that the person "gaffs" that activity. This practice began with the original lighting technicians, who used a hooklike device at the end of a long pole to manipulate the flags and scrims that shade the lights when they are very high off the ground. The device looked like the "gaff" that fishermen use to bring in a big fish, so the name "Gaffer" was applied, and stuck. In current parlance it means "the head of the department." There can be a "Stunt Gaffer" and "Teamster Gaffer" too. The word "Gaffer" used alone traditionally means the head of the Electric Department.

A Note on Set Safety

There is never an excuse for any injury or pain to occur on a movie set. It's only a movie. When stunts are happening, our trust should be placed in the Stunt Gaffer to prepare the stunt and execute it to the Director's specifications. We must never change the Stunt Gaffer's plan without her or his knowledge. And while the stunt is in progress, the Stunt Gaffer will run the set. *Never* try to do this yourself. Injuries happen that way. Set Safety is discussed more thoroughly in Account 2123.

1606 Stunt Players

Stunt Players are those faceless stunt persons who make the stunts more interesting. Ever see a scene where someone is careening down the road, out of control, and the other cars are swerving to avoid the maniac? Well, the drivers of those other cars are all Stunt Players too, specially trained in car stunts. As responsible Producers we certainly cannot trust those cars to the hands of anyone else.

1607 Stunt Doubles

These folks are about the same size, shape, and coloring as the Actors they replace for the difficult scenes. Don't forget that, when an Actor has to be "doubled" for a scene, the Stunt Double needs to be fitted for wardrobe as well. We don't want the crew standing around waiting while an Actor disrobes and a Stunt Double changes into his clothes. Also, be wary of Actors who want to do their own stunts, which is most of them. Some Actors believe their own publicity and feel that they are invincible. Stunt Doubles are better. Actors usually are not good at stunts and could get hurt. If that happens, production ceases until the Actor recuperates and can work again. That's why we have Stunt Doubles.

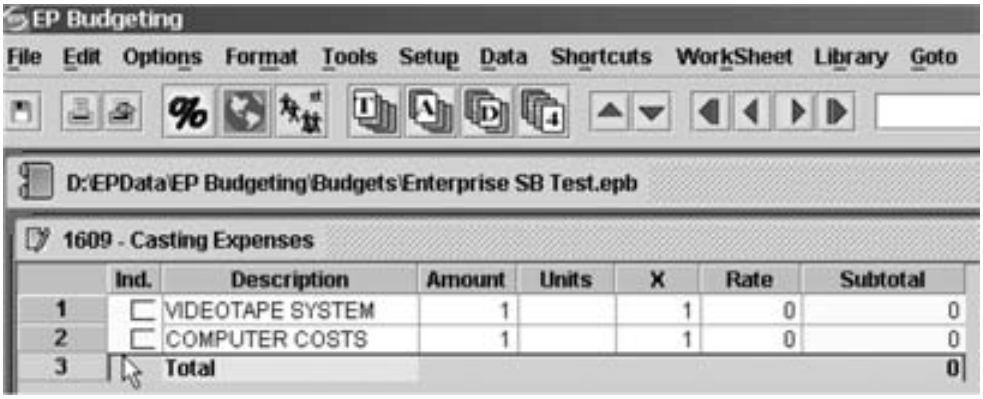
1608 Utility Stunt Players

Stunt Players trust nobody more than other Stunt Players, especially those with whom they have worked before. I once filmed a stunt in which an Actor, who was on fire, had to leap three stories into a safety air bag inside a shopping mall. We had three Utility Stunt Players at the third floor level holding fire extinguishers and

four more on the ground floor with extinguishers and paramedics. These people never appeared on camera; they just served as safety backup for the stunt. They were paid a normal day rate.

Stunt Adjustments: Those sums of money given to Stunt Players for performing hazardous or difficult stunts. The amount varies according to the difficulty of the stunt, and the rate is always negotiated before filming the shot. Stunt Players earn SAG minimum plus their stunt adjustments.

1609 Casting Office



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		VIDEOTAPE SYSTEM	1		1	0	0
2		COMPUTER COSTS	1		1	0	0
3		Total					0

The people who cast a film are important to maintaining its quality. At times, it is worth the few extra dollars we pay a first-class casting person to get a top-flight cast. The money we save in cast salaries and contracts will more than cover the higher rates.

Videotape System

We will want to have a videotape system in our office. At its simplest, this can consist of a VHS playback dummy and a monitor. Most agents keep videotapes of their clients' latest shows on "sample reels," which they will send to our office for viewing. Many agents who handle Cameramen and Art Directors also have sample reels of their work. Viewing the prospective cast's work like this will save a great deal of time in interviews. Most Actors' agents will even tailor-make a reel of the Actor's work most closely resembling the part to be cast in our show.

The Producer or Director may wish to go to New York, say, to cast from Broadway. At such times it may be cost effective to have a New York casting person videotape prospective actors and send the tapes to us for viewing before personal interviews are set up in New York.

Computer

Many times the casting people will use a computer to store information about performers. Naturally we will be expected to pay for the computer and its supplies.

1610 Screen Tests

Because of the extensive use of videocassettes in the casting process, very few screen tests are filmed any more. However, just in case we want one, the account is here.

1611 Overtime and Turnaround

Turnaround is the time between the end of work on one day and beginning of work the next. In the case of Actors, turnaround is usually twelve hours. This means that an Actor who wraps at 10:00 PM one evening cannot be called back to work until after 10:00 AM the next morning, or we will have to pay a very heavy penalty for "forcing" the call by "invading" the turnaround hours. This is where we put our best estimate for such overtime costs.

Wrap: The end of filming for a day.

1612 Musicians

"Musicians," in this context, are those folk who stand at the side of the set and make music while the Actors emote. Usually, they play music to accompany the Actors on camera who are miming playing music with instruments that are mute. A far easier system is to use "Playback," covered in the Sound Department, under Account 2905.

Cartage: The transport of the instruments from the instrument rental place to the studio and back.

1613 Looping

This refers to Automatic Dialogue Replacement, which we treat at length in Account 5303.

1615 Welfare Worker/Teacher

The law in most states of the United States requires that when we hire minors we must follow very strict guidelines. This is *law*, not tradition, and the penalties for not observing the law are very severe indeed:

1. Your company *must* have a permit to employ minors.
2. The minor *must* have a permit to work from the state.
3. The minor may work only within certain hours and only for certain numbers of hours depending on age and school requirements. These hours are explained elsewhere, notably in the Industry Labor Guide.
4. Each minor *must* have a guardian or family member present at all times during work hours.
5. A welfare worker licensed by the state *must* be present for schooling and to watch after the student's schooling.

The state keeps lists of licensed welfare workers who will help us. But the important thing is that the worker *must* be present before we can have a minor on set.

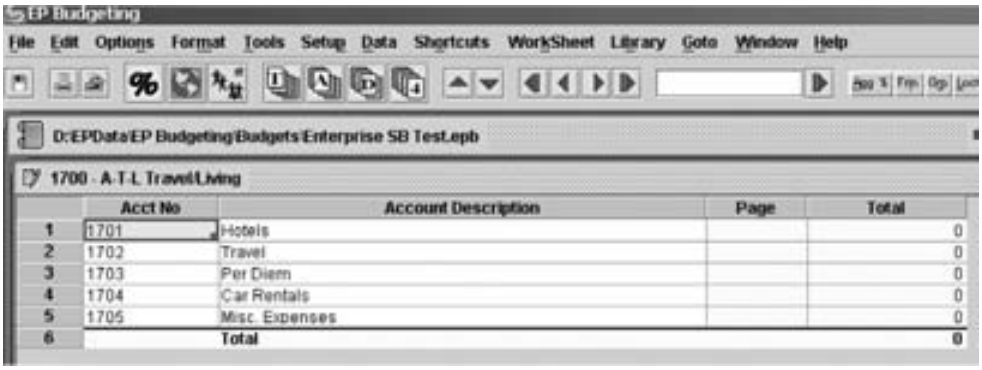
1615 Contractuals

Actors have the funniest contracts. Many contain stipulations that nobody in the real world would ever request, "perks" that under normal circumstances would be considered outrageous. In our business, however, they are merely eccentric. These are the famous Contractuals, and since they will have to be paid for somehow, they have to be a part of our budget.

For example, on one TV series, an Actor had written into his contract that he would not have to work past noon on Friday; at noon he would be driven to the airport, where a studio-supplied airplane waited to fly him to his ranch in Arizona. On Sunday evening the plane would fly him back to Hollywood. All this had to be accounted for in the budget. Another Actor contractually had to be provided with a specific year of a specific estate-bottled wine, along with the specific style of Lalique crystal glasses from which to drink it. Maybe it was Orrefors crystal—it was a long time ago.

One very famous Actor recently was paid $15 million for one movie, and the Contractuals amounted to another $3 million. The Actor would not do the movie without them.

1700 Above-the-Line Travel and Living



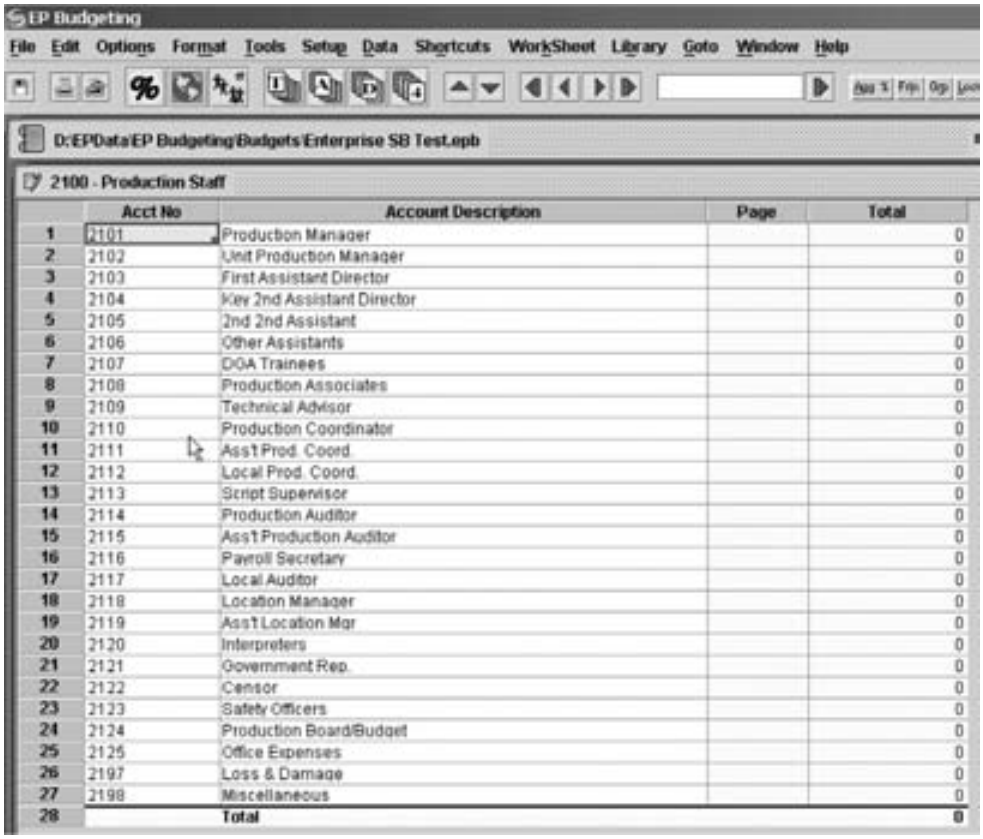
	Acct No	Account Description	Page	Total
1	1701	Hotels		0
2	1702	Travel		0
3	1703	Per Diem		0
4	1704	Car Rentals		0
5	1705	Misc. Expenses		0
6		Total		0

Most of the time when doing a budget, we put all the travel and living figures into Account 3500, the Location Account. But different Producers have different habits regarding where various items are to be budgeted, so an account for travel and living expenses for the above-the-line folks is here for your convenience.

Above-the-Line Notes

This completes the above-the-line section of the budget. The industry-accepted definitions of "above-the-line" and "below-the-line" traditionally place all the artistic sections above-the-line and the mechanical or "crafts" sections below it. That is a very broad generalization from the early days of filmmaking when a Cameraman was hired because he could crank consistently and an Editor was known as a "Cutter." If it were still strictly true, our Cameraman and Editor would be above-the-line and their assistants would be below-the-line. I have seen budget forms in which there was provision for Music both above- and below-the-line. I have seen Cast put below-the-line, and Extras above it. I have seen entire production departments above-the-line, DGA trainees included. No budget form is universally accepted, but this one does follow generally accepted industry practice.

2100 Production Staff



	Acct No	Account Description	Page	Total
1	2101	Production Manager		0
2	2102	Unit Production Manager		0
3	2103	First Assistant Director		0
4	2104	Key 2nd Assistant Director		0
5	2105	2nd 2nd Assistant		0
6	2106	Other Assistants		0
7	2107	DGA Trainees		0
8	2108	Production Associates		0
9	2109	Technical Advisor		0
10	2110	Production Coordinator		0
11	2111	Ass't Prod. Coord.		0
12	2112	Local Prod. Coord.		0
13	2113	Script Supervisor		0
14	2114	Production Auditor		0
15	2115	Ass't Production Auditor		0
16	2116	Payroll Secretary		0
17	2117	Local Auditor		0
18	2118	Location Manager		0
19	2119	Ass't Location Mgr		0
20	2120	Interpreters		0
21	2121	Government Rep.		0
22	2122	Censor		0
23	2123	Safety Officers		0
24	2124	Production Board/Budget		0
25	2125	Office Expenses		0
26	2197	Loss & Damage		0
27	2198	Miscellaneous		0
28		Total		0

For proper logistics, scheduling, and general budget supervision the Production Department is our most valuable tool. Great care must be taken in the selection of personnel here, because these folks will make hiring decisions in all other departments.

2101 Production Manager

EP Budgeting

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D:\EPData\EP Budgeting\Budgets\Enterprise SB Test.epb

2101 - Production Manager

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		DGA:	1		1	0	0
2		Prep Local	0	Weeks	1	5,000	0
3		Shoot Local	0.00	Weeks	1	5,000	0
4		Wrap Local	0	Weeks	1	5,000	0
5		Prep Distant	0	Weeks	1	6,000	0
6		Shoot Distant	0.00	Weeks	1	6,000	0
7		Wrap Distant	0	Weeks	1	6,000	0
8		Production Fee - Local	0.00	Weeks	1	723	0
9		Production Fee - Distant	0.00	Weeks	1	863	0
10		Severance	0	Flat	1	5,000	0
11							0
12		Non-DGA:	1		1	0	0
13		Prep Local	0	Weeks	1	4,000	0
14		Shoot Local	0.00	Weeks	1	4,000	0
15		Wrap Local	0	Weeks	1	4,000	0
16		Prep Distant	0	Weeks	1	5,000	0
17		Shoot Distant	0.00	Weeks	1	5,000	0
18		Wrap Distant	0	Weeks	1	5,000	0
19							0
20		Computer Rental	0	Weeks	1	0	0
21		Computer Supplies	0	Weeks	1	0	0
22		Car Allowance	0	Weeks	1	0	0
23		**Total Fringes**					**0**
24		**Total**					**0**

A Production Manager does just that—he or she manages the production. As a Production Manager, I have begun working with a Producer when all he or she had was a script and a promise from a studio to back the production. I have broken the script down, scheduled it, worked out a budget, submitted the budget to the studio, and reworked it until the studio felt comfortable with it. Then I have rented office space, hired secretaries, and rented office furniture and equipment such as computers, photocopiers, fax machines, and the like. I have hired the crew, arranged for Union contracts, supervised the clearances of locations, and supervised casting, all the time keeping the budget up to date as to the estimates and current status. I have supervised the filming, worked with the Director to keep the budget under control, kept the logistics running smoothly with the film (or tape) labs, and so forth.

After filming was finished I released the crew and kept track of the editing process, music recording, Foley, and so on, all the while paring down the office space and equipment rental to exactly what was necessary and no more. In general, a Production Manager should be capable of running a production from the time the script is finished until the delivery of the final cut to the studio or network.

In short, the Production Manager (PM) runs the day-to-day business of the company. He or she makes the budget, then helps everyone to live within its limits.

The rates shown here are rough averages for almost every department. There will be times when we will pay far more than I have shown here and times when we will pay far less. I recently saw a budget for a very low-budget picture (non-DGA) in which the PM was budgeted at $1,250 a week. In a case like this it is best to contact the Directors Guild of America (DGA) and apply for their low-budget contract. One can always hire non-DGA folks, of course, but the low-budget contract allows well-qualified DGA personnel to work on your production for very low salaries in front. It is well worth looking into, because a good DGA PM can save far more than his or her salary by applying the knowledge gained in years of experience.

Another thing to bear in mind is that when filming is local and the crew is living at home and working five days a week, the rates are less than on location in East Horses Breath, Montana, and working six days a week.

It is in the interest of the company to give all the members of the crew as much preparation time as necessary. Prep time is when we save money—the better prepared we are, the easier the shoot will be. Rule of thumb for the PM or Unit Production Manager (UPM): at least 1.5 times the shoot period for prep. For a ten-week shoot, give the PM fifteen weeks of prep to get the show prepared properly. The PM also needs wrap time. After the shoot is over someone has to make sure the bills are correct and paid; keeping the PM on for wrap is cheap insurance against some rental house rip-off.

PM—Production Fee

A Production Fee is a DGA contractual payment for the Production Manager and First and Second Assistant Director DGA members who work while the camera is rolling. It is not uncommon for the larger companies to pay the Production Fee whether filming is occurring or not, as a slightly over scale compensation.

PM—Severance

Severance, also called "Completion of Assignment Fee," also is a DGA contractual payment, amounting to one week's pay, covering the time our DGA employees need to find a job when production is over.

Computer Rental

Here we obviously have a choice. Normally our PM will bring in his or her own computer and charge us rental for it. It is money well spent. We also may rent a computer for the PM from a computer rental house.

2102 Unit Production Manager (UPM)

The terms Production Manager and Unit Production Manager have become almost interchangeable over the years, but there is a difference. Historically, the Production Manager manages all the productions for a given company. In major studios, the title may be Executive Vice President in Charge of World-Wide Production or some such thing, but the function is to manage the total production for that company. Under the PM there may be several "units" or individual shooting companies, each working on a single project. Each single project has its own Unit Manager or Unit Production Manager, responsible for that project alone.

Starting with the Unit Manager, I have assumed that we will be paying DGA-minimum wages. I also have assumed that these people all will be on the regular payroll and that none has a loan-out corporation. If they do have loan-out corporations, we may have to rework the figures slightly to reflect that fact.

2103 First Assistant Director

A First Assistant Director (AD) is the "sergeant major," the efficiency expert who makes sure that the set is functioning smoothly. He or she starts doing that by designing a shooting schedule that maximizes the time use value of the crew, cast, and Director. After that, running the set efficiently and being flexible when problems arise are of paramount importance—that and set safety. A section on safety is part of Account 2123.

The First AD always stays on the set next to the camera while production is in process. This person is the communication center of the production company at that point. He or she gets all the information possible from the crew and cast and distributes it to those who need the information as efficiently as possible. An AD's antennae must be long for that reason. If the First AD must leave the set for a few minutes, he or she always tells the crew in the immediate area and gives control of the set to the Second AD, who will stand in for him or her, and likewise will not leave the camera area until the First AD returns. This procedure is absolutely necessary because the crew must have someone to whom to turn for reliable information at a moment's notice.

2104 Key Second Assistant Director

The Key Second AD is the right arm of the First AD. The First AD cannot leave the set under normal circumstances, and must not leave the Director alone on the set. So when someone at the Honeywagons must call the Actors out of makeup for rehearsal, the task falls to the Key Second AD. The Key Second AD also is responsible for the set paperwork, which is monumental. It encompasses the Call Sheet, Production Report, and SAG report, among other things.

Call Sheet: A complete enumeration of tomorrow's activities, including times to report for work for crew and Actors, what scenes are to be shot, and what their requirements are.

Production Report: Report of what happened during the day's work, which scenes were shot, how much film was used, how many pages were completed, and how many lunches were eaten.

SAG Report: A legal form filled out to send to the Screen Actors Guild giving the Actors' times in, times out, lunches, and so forth.

I always try to hire Second ADs who are capable of handling the job of First AD if necessary. My criterion always has been this: If I cannot do the job, the Second AD should be able to step over my body, pick up the book, and start shooting where I left off.

2105 Second Second Assistant Director

A Second Second AD usually is hired to help when vast numbers of Extras are called, or when the Key Second AD is suffering from burnout. In days of yore we hired Production Assistants to help the Second ADs, but in modern times we have taken to hiring more and more Second ADs. On larger projects there is always a Second Second AD hired for the length of the show.

Second Second ADs also have the thankless job of filling out all the proper paperwork and giving it to the Key Second AD to give to the First AD.

2106 Other Second Assistants

Sometimes when huge numbers of Extras are required, we will want to hire Other Second Assistants. These folks come in for a daily rate and do not work steadily on our picture. We use them on a daily basis for large crowd scenes, to help manage Extras and keep the Extras' paperwork in order.

2107 DGA Trainee

The DGA Training Program is managed jointly by the Directors Guild of America and the Producers Association. Its purpose is to feed a constant stream of well-trained, highly qualified production personnel into the business. That education takes the form of on-the-job training; DGA Trainees work on every conceivable type of production, from major features to music videos to commercials. This is enhanced by weekly seminars that give the trainee valuable knowledge of safety rules, union restrictions, and such. DGA Trainees can be invaluable in helping with paperwork, helping to wrangle extras, and so forth.

2108 Production Associates

This euphemism for "Production Assistant" covers gofers. I have paid as little as $250 a week and as much as $500 a week for Production Associates (PAs). A good PA can be worth a great deal and save the company thousands of dollars at times.

2109 Technical Advisor

When a project has specific problems, a technical advisor is invaluable in keeping the small but oh so important details from getting away from you. In *War and Remembrance* our Technical Advisor was a marvelously knowledgeable retired U.S. Navy Captain named Dale Patterson, who knew naval protocol backward and forward and was able to obtain U.S. Navy cooperation in the use of naval vessels in filming when necessary. He also kept us straight when it came to the proper way to wear insignia and ribbons. Not important, we say? No Navy person wants to see the Submarine Service Dolphins pinned on the Actor's chest below the battle ribbons.

On *Police Story*, a Columbia Pictures Television Production, each episode was the story of a different police officer and how he or she solved a case. The officer whose story it was acted as our Technical Advisor for each show.

2110 Production Office Coordinator

The Production Office Coordinator (POC) runs the production office. We formerly referred to them as Production Secretaries. The job is extremely important in that the POC is the main record keeper for the company. Should there be an accident on the set, our POC will have kept all the records of the safety meetings and the training papers, and so forth, that will let the Occupational Safety and Health Administration (OSHA) know that we did everything possible to protect the crew. The POC keeps the paperwork flowing properly and does various office tasks without having to be prompted, including setting up an office from scratch.

The POC usually gets plenty of prep time, as well as the same amount of wrap time as the UPM.

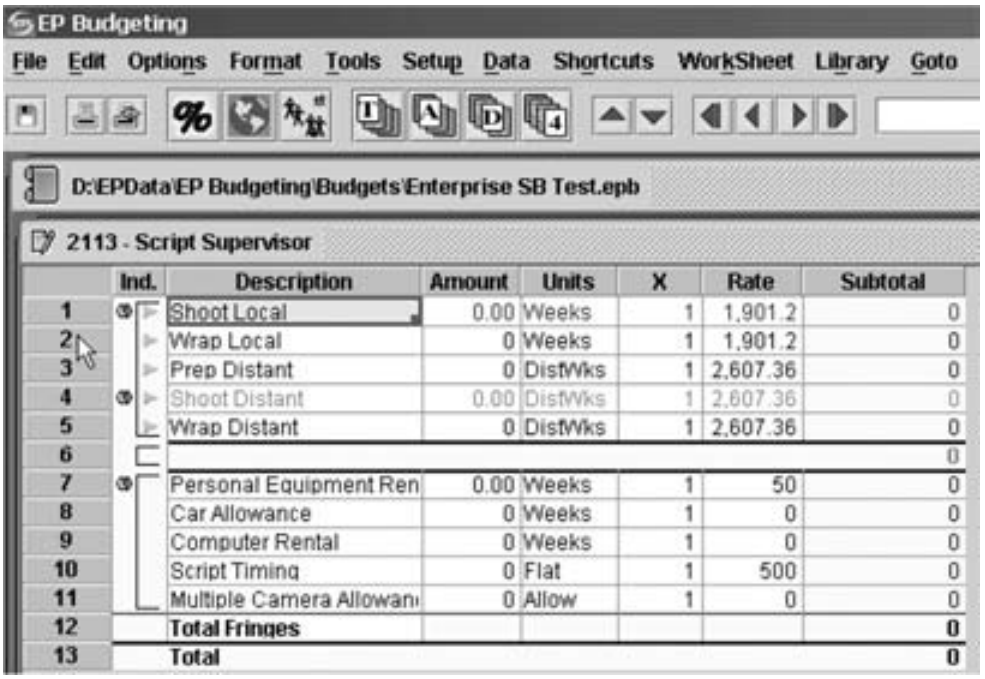
2111 Assistant POC

The Assistant POC usually starts when the workload becomes too heavy for the POC, sometimes a few weeks before filming. The job of POC is huge, and on larger films is far more than one person can handle.

2112 Local Production Office Coordinator

When we are on a distant location we will hire a local assistant for our POC, someone who knows how to find the best deals on that turf for office supplies and the local customs for setting up a production office. The Local POC might take the place of the Assistant POC, but seldom functions as a POC.

2113 Script Supervisor



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Shoot Local	0.00	Weeks	1	1,901.2	0
2		Wrap Local	0	Weeks	1	1,901.2	0
3		Prep Distant	0	DistWks	1	2,607.36	0
4		Shoot Distant	0.00	DistWks	1	2,607.36	0
5		Wrap Distant	0	DistWks	1	2,607.36	0
6							0
7		Personal Equipment Ren	0.00	Weeks	1	50	0
8		Car Allowance	0	Weeks	1	0	0
9		Computer Rental	0	Weeks	1	0	0
10		Script Timing	0	Flat	1	500	0
11		Multiple Camera Allowan	0	Allow	1	0	0
12		**Total Fringes**					**0**
13		**Total**					**0**

The Script Supervisor is the eyes and ears of the Editor on the set. He or she keeps records of every shot, every take, what lens was used, how long the shot was in seconds and film feet, which magazine and film roll was used (in case the lab goofs up), and why the take was printed or not printed. All this information is necessary for the camera crew and sound crew. The Script Supervisor also is the final authority as to scene numbers; before each take, the sound and camera crews check with him or her as to what numbers appear on the "slate."

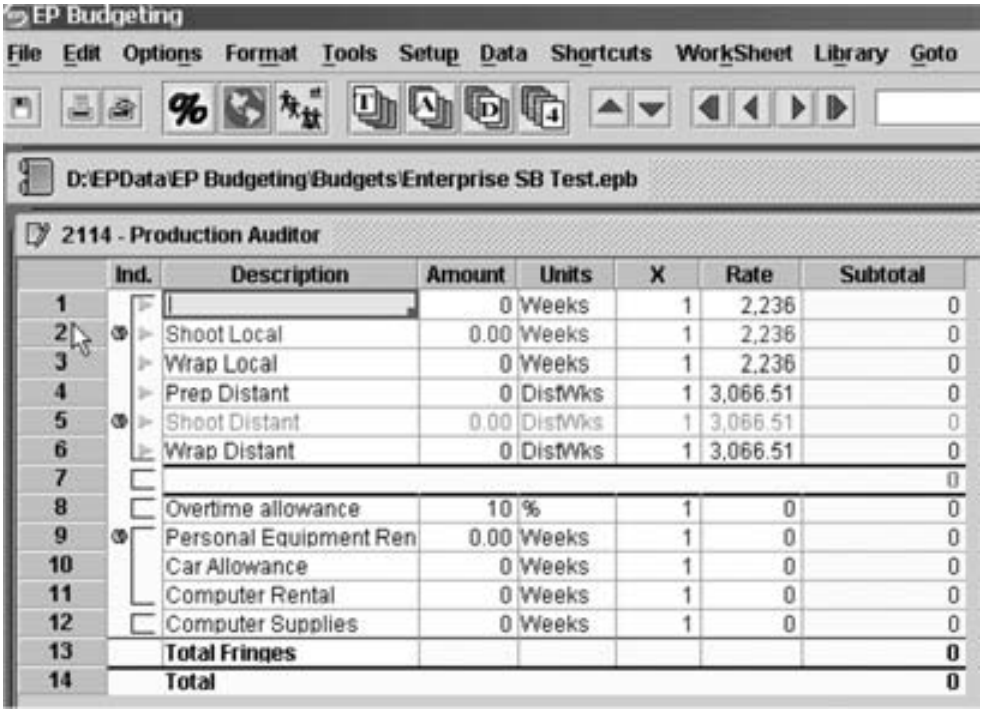
Continuity

One of the more important duties of the Script Supervisor is "Continuity," which is the preservation of uniformity from one shot to the next in a sequence. A simple example would be the length of a cigarette. Suppose we have filmed a master sequence in which one of our characters is just finishing a cigarette, and it is a stub. Then we break for lunch before the close-ups. When we return from lunch we film close-ups of the same character for the same sequence, but this time the Actor has taken a new, full-length cigarette and is smoking it in the close-up. When the editor cuts from master to close-up and back, the cigarette will magically grow and shrink. Our Script Supervisor's job is to prevent that from happening.

Polaroid Camera and Film

Instant snapshots are becoming more and more prevalent as a means of keeping items consistent from one shot to the next. We will find a similar need in the Props, Wardrobe, and Makeup departments, where one needs to preserve continuity between shots.

2114 Production Accountant



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1			0	Weeks	1	2,236	0
2		Shoot Local	0.00	Weeks	1	2,236	0
3		Wrap Local	0	Weeks	1	2,236	0
4		Prep Distant	0	DistWks	1	3,066.51	0
5		Shoot Distant	0.00	DistWks	1	3,066.51	0
6		Wrap Distant	0	DistWks	1	3,066.51	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	0	0
10		Car Allowance	0	Weeks	1	0	0
11		Computer Rental	0	Weeks	1	0	0
12		Computer Supplies	0	Weeks	1	0	0
13		**Total Fringes**					**0**
14		**Total**					**0**

The Production Accountant, also known as Production Auditor, could be a person or a company. Several well-respected companies do production accounting, and many freelance production accountants can use the numerous computer accounting programs on the market. In either case, the job is absolutely necessary. Someone has to pay the bills!

The Production Accountant normally begins working soon after the UPM joins the company, because bills start coming in shortly after that, such as bills for office rental and furniture, and bank accounts have to be set up. At the end of filming the Production Accountant usually stays on for as long as the UPM to finish paying all the bills that come in after the show has wrapped.

2115 Assistant Production Accountant

As the prep time closes in on the first day of filming, the Production Accountant will find that this job is far too much for one person to handle. An assistant usually joins the company a week or two before filming, and more often than not the job entails data entry into the accounting program. Therefore the assistant has to be familiar with the accounting packages and usually knows something about computers as well.

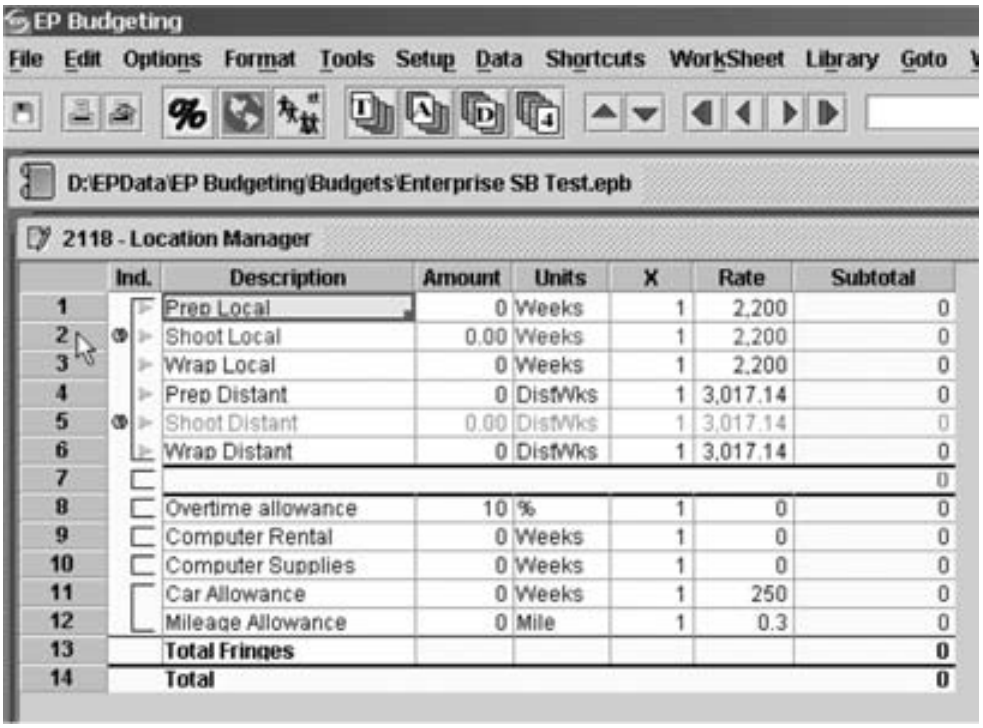
2116 Payroll Secretary

The job of Payroll Secretary is almost a lost art by now. Most Producers prefer to use payroll firms, because they are so facile. Today a Payroll Clerk is a little like a stegosaurus. However, if the company still does its budgets on an abacus then by all means hire one.

2117 Local Auditor

On distant location, we will want to hire a Local Auditor to help with the books in that location. This person should know the local banking laws well and ideally should have a relationship with a local bank that will enable the company to open accounts locally and pay the local bills from it.

2118 Location Manager



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	2,200	0
2		Shoot Local	0.00	Weeks	1	2,200	0
3		Wrap Local	0	Weeks	1	2,200	0
4		Prep Distant	0	DistWks	1	3,017.14	0
5		Shoot Distant	0.00	DistWks	1	3,017.14	0
6		Wrap Distant	0	DistWks	1	3,017.14	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Computer Rental	0	Weeks	1	0	0
10		Computer Supplies	0	Weeks	1	0	0
11		Car Allowance	0	Weeks	1	250	0
12		Mileage Allowance	0	Mile	1	0.3	0
13		**Total Fringes**					**0**
14		**Total**					**0**

The Location Manager finds locations, gets permission to film there, scours the surrounding neighborhood for unruly barking dogs, arranges a place for crew and trucks to park, arranges street use permits from local authorities, and often acts as the scapegoat when things entirely beyond anyone's control go awry.

It is a very difficult and important job, and great care must be taken to find the right person to do it. Often this job entails work at odd hours. If we wish to film in Beverly Hills, for instance, the Location Manager must canvass an area four square blocks around the filming location and obtain signatures from all the residents giving permission to film. Without the signatures the city won't give us a permit. So the Location Manager must be a diplomat as well as a logistical genius. For every location we must have plenty of parking space, room to feed the crew lunch, and convenient access for our trucks.

Normally the Location Manager would be listed in the Location Account; however, I have put the Location Manager in the Production Account because clearing locations is properly a production function. To confuse the issue even further, Location Managers are covered by the Teamsters Union contract.

Notice that the Location Manager, per the Teamsters Union contract, gets *both* mileage allowance and car rental.

2119 Assistant Location Manager

While shooting is in progress, very often the Location Manager will have to leave the set to obtain the permits for the following day's work. Someone on the set has to handle the permits, so when the local police try to shoo us away we can prove that we have a legitimate right to be there. Or, if we are on the street in front of a line of stores, someone can deal with the store owners, if this has not already been done. The ADs are too busy to handle that job, so an Assistant Location Manager is necessary.

2120–21–22 Interpreter, Government Representative, Censor

These folks will be assigned to our film only when it is filmed in a foreign country, and then not very often.

Of course, if we are filming in a foreign country where the native tongue is not English, we will have to communicate with the crew somehow. Then an interpreter is necessary, although a bilingual AD can be invaluable. When I filmed *Bananas* in Puerto Rico, I learned some Hispanic movie terms. When we rolled the camera the AD would yell, "El rollo!" When the camera ran out of film it was, "El reloado."

2123 Safety Officer

By now the subject of set safety has assumed such overriding importance that most major studios and large independent Producers employ a person whose only function on the set is to keep straight the safety paperwork, videotape the rehearsals and safety meetings, and so forth.

Safety on the Set

In production the Assistant Director is the official head of all safety operations on the set. The AD is responsible for working with the Stunt Gaffer and the Special Effects crew, giving them the time to prepare their stunts and effects thoroughly and safely.

In California a law, SB 198, explicitly states that the employer is responsible for making the set as safe as humanly possible. This law requires that the following actions be taken:

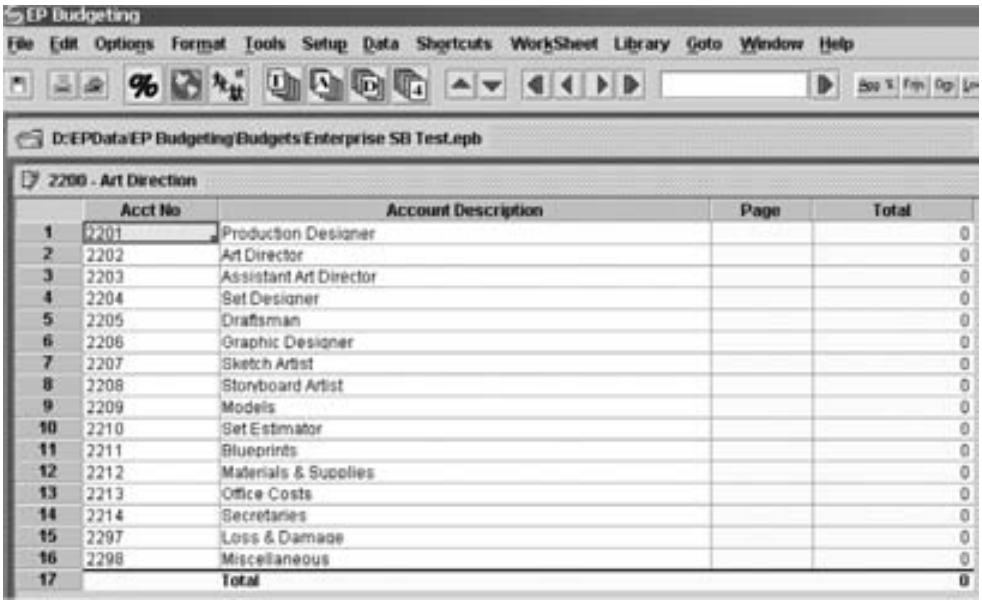
Upon being hired, a crew person by law must be given a written booklet outlining all the safety rules of the company, as well as maps showing all the safety exits of the workplace. This is the law, not tradition. Each member of the crew must acknowledge receiving the safety pamphlet by signing a receipt for it, and the receipts must be kept in the office by the POC and on set by the Safety Officer.

When a stunt or effect is to take place, a safety meeting must be called in which the action is explained to at least all the heads of departments and any crew people directly involved. Everyone must sign an attendance sheet to prove that they attended the safety meeting. A map must be drawn up showing where the event is to take place, particularly where the crew can stand out of harm's way. Each member of the crew must have a copy of that map.

Before each event, the stunt or effect must be rehearsed, in slow motion when possible. Every member of the cast and crew who rehearses must sign another sheet affirming his or her presence at the rehearsal. Many companies have Handycams on the set to photograph these rehearsals in detail to prove that they happened. The purpose of all this is that if, God forbid, an accident causes either dismemberment (a crew member loses the tip of a finger) or unconsciousness, by law OSHA must investigate. If the investigation shows that the employer did not follow standard procedure with rehearsals, safety meetings, and so on, the company is fined *very* heavily and sometimes shut down. So these meetings, maps, and pamphlets are important proof that the employer has been mindful of the safety of the employees.

One more thing: When each member of the crew is hired, the employer must verify that the person knows how to use all the tools available to the craft. This verification may be done with a diploma or certificate showing that the crew member has been trained in the use of the tools. A copy of that certificate must be kept on file along with all the other safety-related papers. If the crew member has had no formal training, the employer must give the employee a lesson in how to use the tools and then may give the crew member the certificate of training for the employee's records. But each employee must have such a certificate. If the crew member belongs to a Union, membership in the Union sometimes is sufficient to show that the person is adept at using the tools of that department. Many companies follow the training procedure even if the crew person is a Union member.

2200 Art Department



	Acct No	Account Description	Page	Total
1	2201	Production Designer		0
2	2202	Art Director		0
3	2203	Assistant Art Director		0
4	2204	Set Designer		0
5	2205	Draftsman		0
6	2206	Graphic Designer		0
7	2207	Sketch Artist		0
8	2208	Storyboard Artist		0
9	2209	Models		0
10	2210	Set Estimator		0
11	2211	Blueprints		0
12	2212	Materials & Supplies		0
13	2213	Office Costs		0
14	2214	Secretaries		0
15	2297	Loss & Damage		0
16	2298	Miscellaneous		0
17		Total		0

The Art Department is responsible for seeing that the movie's visual elements all work together properly. This includes color, tone, feel, wardrobe, sets, and textures—everything.

Our job is to sell a film as real. Our audience must believe that those people on the screen are living, breathing creatures with whom they can empathize. Any element that reminds the audience that it is sitting in a theater watching a show is jarring. It destroys the reality of the piece. That element can be something as unobtrusive as a Roman Legionnaire wearing a Seiko digital wristwatch, or as gross as a movie I once saw in which John Dillinger made his getaway from a bank robbery in a 1951 Buick.

Almost everyone in the Art Department needs considerable prep, but no wrap is necessary. The Art Director can put his or her pencils in a pocket and leave on the last day of filming.

2201 Production Designer

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2201 - Production Designer

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	5,000	0
2		Shoot Local	0.00	Weeks	1	5,000	0
		Prep Distant	0	DistWks	1	6,000	0
4		Shoot Distant	0.00	DistWks	1	6,000	0
5							0
6		Overtime allowance	10	%	1	0	0
7		Personal Equipment Ren	0.00	Weeks	1	0	0
8		Car Allowance	0	Weeks	1	0	0
9		**Total Fringes**					**0**
10		**Total**					**0**

The "look" of a picture is very important. The visual elements must have some unity. The Production Designer's job is to keep that unity from being invaded by anachronism or other distractions.

The Production Designer helps determine the "look" of the picture. A good Production Designer will add immeasurably to the production, and save countless thousands of dollars as well.

By the way, the reverse also is true. On a show at a major studio a few years back, we were scheduled to film on Stage 5 in the morning and move to an interior yacht set on Stage 4 just before lunch. While the shot was being lit on Stage 5, I walked next door to Stage 4. Surprise! No set was there! I quickly asked the Production Designer where he had been building the yacht. "What yacht?" he asked. I ran to the schedule only to find that nothing else could be filmed that day. The entire crew then stood around for four hours with nothing to film while the set was being constructed.

Sometimes a Production Designer will use a computer to generate graphics of the sets being designed. In that case, we will rent the Production Designer's computer from him because one can't rent a computer with Art Director programs already installed.

2202 Art Director

Sometimes the person in charge of the "look" of the film is called the "Art Director," and no "Production Designer" is on the staff. Some films have both. I

did a very large picture several years ago that called for sets in several places at once on a distant location. The Production Designer was in charge of the overall look of the picture, and each location had its own Art Director who was in charge of that particular location.

2204 Set Designer

If we are lucky, our Production Designer will draw all renderings plus elevations and overheads. If not, the Set Designer draws those.

2205 Draftsman

The Draftsman does pretty much the same thing as the Set Designer but in greater detail and can produce blueprints.

2206 Graphic Designer

Sometimes the company needs a special item to be designed, such as whiz-bang scuba gear for a futuristic underwater show. A Graphic Designer would be used to design the scuba gear. The legendary Ralph McQuarrie, one of the best Graphic Designers, designed most of the machinery for the *Star Wars* series.

2207 Sketch Artist

Sometimes the Production Designer cannot draw at all. Then we need someone to do the drawings. These are not the mechanical drawings from which the sets are to be constructed, but the renderings to give the Director and Producer an idea of what the sets will look like.

2208 Storyboard Artist

This is a duplicate of Account 1506. Some Producers prefer to keep all the artists in the Art Department.

2209 Models

At times a Director will want models of the sets to better envision the camera angles. These are little cardboard-cutout sets with all the doorways and windows in the right places. The Director can use little stick-figure models to walk from room to room, and may even have a little camera on a tiny tripod to help get the angles down. This is one place where that could go in the budget. It also might go under Set Construction or Miniature work.

2210 Set Estimator

Someone has to estimate how much it will cost to build the sets. Usually the Art Director will do this, but on exceptionally large projects a Set Estimator may be employed. On *War and Remembrance* we had an excellent Set Estimator who carried one of those bicycle wheels on a long pole attached to an odometer. He could estimate the board-footage of a set to within a couple percent.

2211 Blueprints

If we need blueprints, we need to have them made somewhere, in addition to just being designed, as in Account 2205.

2212 Materials and Supplies

Artists must have paper and pencils to do their work.

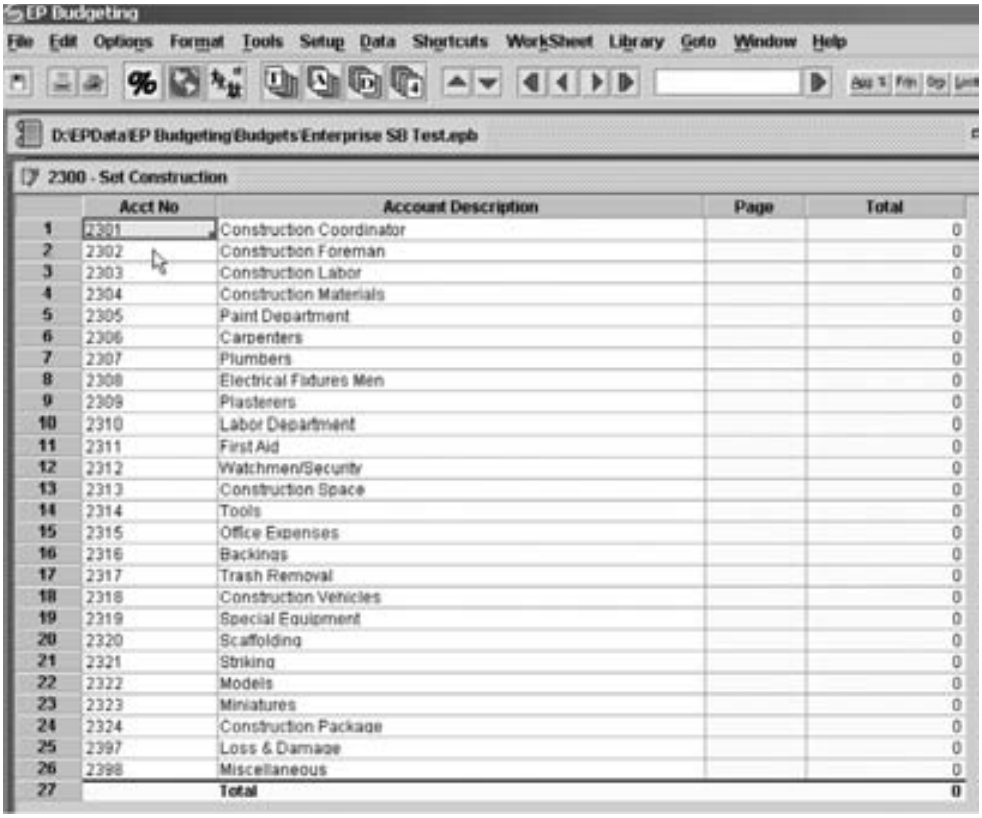
2214 Secretaries

So many people worked in the Art Department on *War and Remembrance* that it had its own phone lines, secretary, and reception area. I cannot imagine that a secretary would be necessary on an average picture, but then what picture is average these days?

2297 Loss and Damage

The picture will need to buy insurance against the possibility of loss or damage due to accidents or acts of God. This insurance usually has a "deductible" amount. We put that deductible amount in the "Loss and Damage" field in each account where it could apply.

2300 Set Construction



	Acct No	Account Description	Page	Total
1	2301	Construction Coordinator		0
2	2302	Construction Foreman		0
3	2303	Construction Labor		0
4	2304	Construction Materials		0
5	2305	Paint Department		0
6	2306	Carpenters		0
7	2307	Plumbers		0
8	2308	Electrical Fixtures Men		0
9	2309	Plasterers		0
10	2310	Labor Department		0
11	2311	First Aid		0
12	2312	Watchmen/Security		0
13	2313	Construction Space		0
14	2314	Tools		0
15	2315	Office Expenses		0
16	2316	Backings		0
17	2317	Trash Removal		0
18	2318	Construction Vehicles		0
19	2319	Special Equipment		0
20	2320	Scaffolding		0
21	2321	Striking		0
22	2322	Models		0
23	2323	Miniatures		0
24	2324	Construction Package		0
25	2397	Loss & Damage		0
26	2398	Miscellaneous		0
27		Total		0

Sets can be constructed in several ways. To begin with, we must determine if we want to construct sets or if it would be more cost effective to film on location. Balance off the cost of studio rental (or space rental, if renting a warehouse) plus set construction against the cost of location rental and refurbishment, then dial in the location equipment costs and extra personnel, drivers, and so forth.

After that, we can either hire our own set construction crew, headed up by our own Construction Coordinator, rent tools, and so on, or we can hire a set construction company to build sets for us as an all-in package. Be sure the company's bid includes striking and disposing of the set!

2301 Construction Coordinator

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2301 - Construction Coordinator

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Union:	1		1	0	0
2		Prep Local	0	Weeks	1	1,925	0
3		Shoot Local	5.00	Weeks	1	1,925	9,625
4		Wrap Local	0	Weeks	1	1,925	0
5		Prep Distant	0	DistWks	1	2,640	0
6		Shoot Distant	6.00	DistWks	1	2,640	15,840
7		Wrap Distant	0	DistWks	1	2,640	0
8							25,465
9		Non-Union:	1		1	0	0
10		Prep Local	0	Weeks	1	1,050	0
11		Shoot Local	5.00	Weeks	1	1,050	5,250
12		Wrap Local	0	Weeks	1	1,050	0
13		Prep Distant	0	Weeks	1	1,320	0
14		Shoot Distant	6.00	Weeks	1	1,320	7,920
15		Wrap Distant	0	Weeks	1	1,320	0
16							13,170
17		Overtime allowance	10	%	1	0	0
18		Tool rental	0	Weeks	1	0	0
19		Shop Rental	0	Weeks	1	0	0
20		Car Allowance	0	Weeks	=1	0	0
21		**Total**					**38,635**

The Construction Coordinator is the construction gang boss. This person will hire a proper crew and oversee all phases of set construction. Most Construction Coordinators rent their own tools to us at a considerable savings over what we would have spent at E-Z Rentals down the street. The Construction Coordinator may also have a "mill" or set-construction shop we can lease in which to build our sets.

2302 Construction Foreman

One level down from the Construction Coordinator, the Construction Foreman normally is in charge of just one location. If our film involves construction on several locations simultaneously, we will hire a Construction Foreman for each.

2303 Construction Labor

It is not unusual for lower-budget productions to subcontract the set construction to a construction company specializing in building sets. We have to be careful to get references and check them out for financial reliability, as well as expertise in set construction, before we take such a step.

2311 First Aid

Because of SB 198, almost all productions keep a Medic on site at all filming and construction sites. Medics help in little ways every day and are there in case of emergency. They also have the names and phone numbers of the hospitals nearest the site, a legal requirement.

When we have no Medic on site is when things happen. Sometimes when a Medic is on site things happen anyway. When we were constructing the White House interiors for *War and Remembrance*, a carpenter fell through the ceiling of the set and dropped about 20 feet to the floor below, severely dislocating his gazotskis and shattering his frammis in the process. Thank goodness the Medic took charge, immediately applied some Oil of Sea-Slug or something, and had the man transported to the local emergency ward.

2312 Watchman

For the same show, we had to construct the White House rear portico on the parking lot of the warehouse we rented for the Roosevelt and Churchill Christmas scene. A few of the locals were covetous of White House memorabilia, especially before we had filmed it, and our Watchman earned his keep for those few days.

2316 Backings

Backings and Translights: Those huge paintings that appear outside of windows inside a sound stage to simulate the New York skyline or the Grand Canyon, when we can't afford to go there on location. These can be rented from backings companies. Making them yourself is a tedious process and not very rewarding. Translights are the same for night scenes; the windows have translucent cutouts through which a soft light can shine, simulating lit windows.

2317 Trash Removal

You'd be surprised how this item can jump up and bite us in the neck if we haven't provided for it. The Environmental Protection Agency (EPA) has laws about disposal of paint, wood, and other set construction materials. After filming, we must return the location to the condition in which we found it. If we have half-filled paint cans, we must give them to one of the several paint disposal companies in the area or else have the hazardous-materials folks handle them.

2322 Models

This seems like a duplication of account 2209, doesn't it? Actually, some companies prefer to assign budget items to one account and some to another. So we will find some apparent duplication scattered throughout this budget form.

2323 Miniatures

Sometimes it pays to use miniatures rather than build entire sets. In *War and Remembrance* we needed to photograph the south façade of the White House, but we didn't want to transport the crew and cast to Washington, D.C., just for one shot, so we had the Art Director construct a perfect replica of the White House. We photographed it against a grassy field in San Fernando. It was only about 6 feet tall and 10 feet wide, but it was so well built that with the false perspective of our photography it appeared that our extras were actually walking back and forth a couple of hundred yards away from the White House itself.

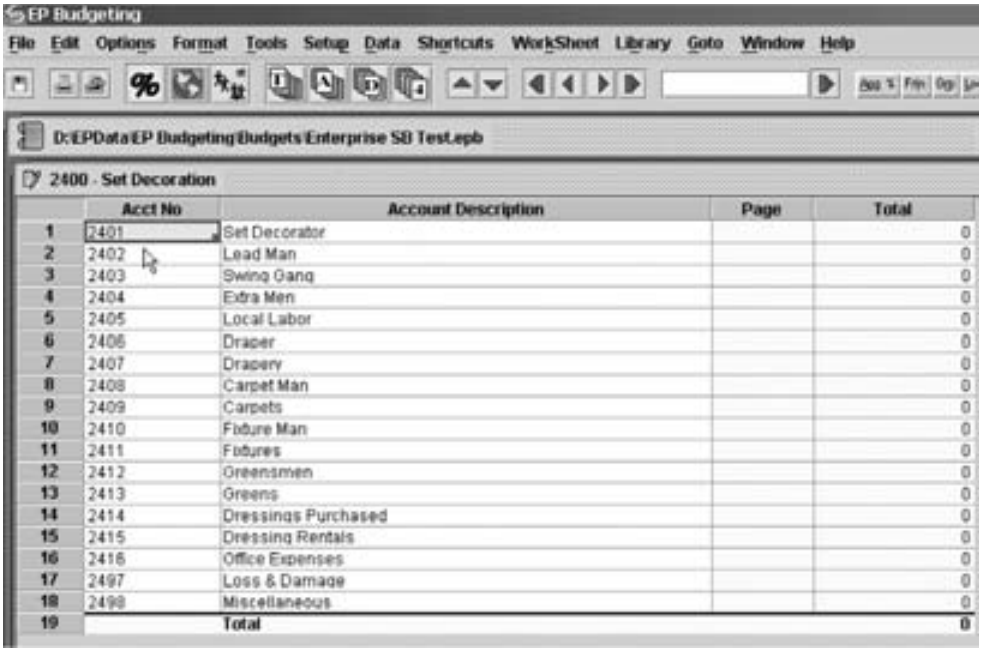
2323 Construction Package

If we are soliciting bids for the construction package, this account is where the bids should be entered.

2397 Loss and Damage

The insurance deductible figure goes here as always.

2400 Set Decoration



	Acct No	Account Description	Page	Total
1	2401	Set Decorator		0
2	2402	Lead Man		0
3	2403	Swing Gang		0
4	2404	Extra Men		0
5	2405	Local Labor		0
6	2406	Draper		0
7	2407	Drapery		0
8	2408	Carpet Man		0
9	2409	Carpets		0
10	2410	Fixture Man		0
11	2411	Fixtures		0
12	2412	Greensmen		0
13	2413	Greens		0
14	2414	Dressings Purchased		0
15	2415	Dressing Rentals		0
16	2416	Office Expenses		0
17	2497	Loss & Damage		0
18	2498	Miscellaneous		0
19		Total		0

In broad terms the "Set Decorators" or "Set Dressers" are persons who put into the sets those items, such as the furniture and accoutrements, which will be sat on, eaten off, or otherwise used in the scene by the performers during the shoot. These are not "Properties"—that's another item. Here's an easy way to remember the difference: If an Actor sits on a chair, it is set dressing; if the Actor throws the chair at another Actor, it is a prop.

2401 Set Decorator

EP Budgeting

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2401 - Set Decorator

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Locall	0	Weeks	1	2,254.70	0
2		Shoot Local	0.00	Weeks	1	2,254.70	0
3		Wrap Local	0	Weeks	1	2,254.70	0
4		Prep Distant	0	DistWks	1	3,092.16	0
5		Shoot Distant	0.00	DistWks	1	3,092.16	0
6		Wrap Distant	0	DistWks	1	3,092.16	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	0	0
10		Car Allowance	0.00	Weeks	1	0	0
11		**Total Fringes**					**0**
12		**Total**					**0**

A Set Decorator must work in close contact with the Production Designer. We don't want to have a Greek Revival house stocked with Louis XIV furniture—or maybe we do. Come to think of it, that would be an amusing combination.

Note that we haven't yet added prep or wrap for our Set Decorator, who will need both. If we don't give the Set Decorator enough time to prep the show, we won't have any furniture for the sets on the first day of filming. The job entails not just hauling the furniture from the rental house to the set and back, but also choosing what furniture to use, so the time will be well spent. I usually try to hire the Set Decorator soon after hiring the Art Director, who also has the prerogative of input regarding whom to hire as Set Decorator. They do have to work together, after all.

After filming is completed, the set dressing crew will need a few days to return the furniture and other items to the rental houses. A member of the set dressing crew should always be present for the check-in, so that the rental house can give our employee the receipt for everything returned and consequently be prevented from billing us (in error, of course) for items we returned but they claim we did not.

2402 Lead Man

The Set Decorator generally has a crew to help carry the furniture and other items about. This crew is known as the Swing Gang. The foreman of the Swing

Gang is known as the Lead Man. Larger pictures could have five or six people on the Swing Gang in addition to the Lead Man. Depending on the amount and size of the items being used, they will need enough time to bring the dressing to the sets and return them to the rental houses.

2404 Extra Workers

Sometimes when the going gets rough we will need extra workers to help out for a day or so. This is true not only in the Set Decoration Department but in all departments.

2406 Draper

The Draper hangs the window curtains. Generally anything that hangs and is fabric is handled by the Draper. In the case of *Hamlet* the arras is handled by the Draper.

2408 Carpet Man

The Carpet Man is the person who puts items made of fabric on the floor to be walked on.

2410 Fixture Man

Fixtures are items that hang from the walls or ceilings and contain elements that give off light. A Fixture Man takes care of placing them, but an electrician must hook them to a power source if they require electricity.

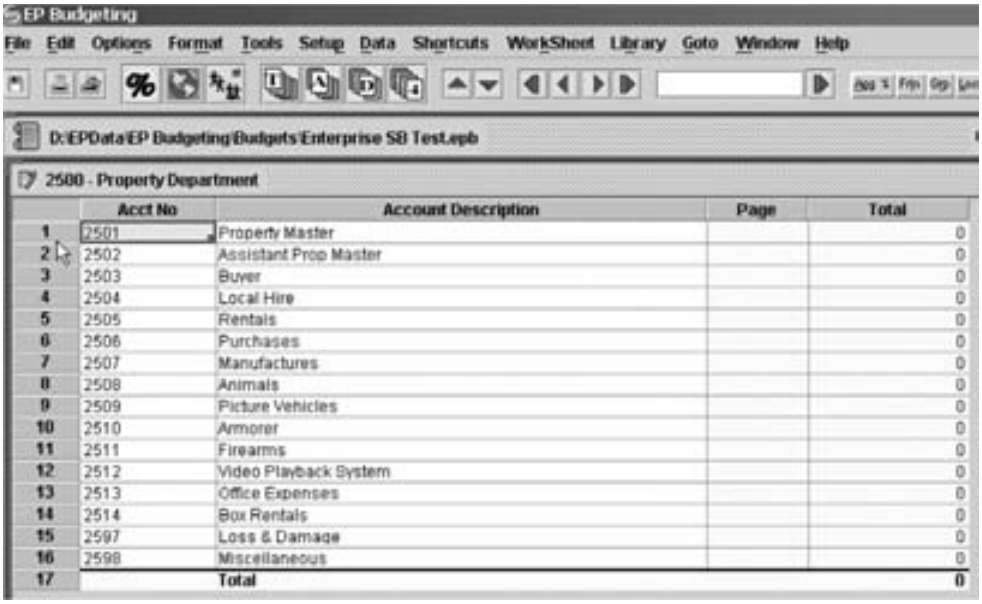
2412 Greensman

Very often we will need things that are green and have some part of their being planted in the ground. The Greensman places and cares for these plants. Several very good greens rental houses in Los Angeles cater specifically to the movie industry.

2414–15 Dressing Purchased and Rented

We have to be careful not to make the mistake of so many first-time budgeters—to budget for personnel but not for set dressing materials. If we have no materials we will have no furniture in our sets.

2500 Property Department



	Acct No	Account Description	Page	Total
1	2501	Property Master		0
2	2502	Assistant Prop Master		0
3	2503	Buyer		0
4	2504	Local Hire		0
5	2505	Rentals		0
6	2506	Purchases		0
7	2507	Manufactures		0
8	2508	Animals		0
9	2509	Picture Vehicles		0
10	2510	Armorer		0
11	2511	Firearms		0
12	2512	Video Playback System		0
13	2513	Office Expenses		0
14	2514	Box Rentals		0
15	2597	Loss & Damage		0
16	2598	Miscellaneous		0
17		Total		0

Properties: Items held by the actors or used by them somehow in the telling of the story. Pistols that shoot are Properties (or props). Pistols displayed on the wall are set dressing.

Like the Set Decorators, the Property Department people need time to prepare and wrap a show. They also need time before filming to show the important props to the Director for approval. If the Director needs to have props replaced, there must be time before filming for replacement.

Likewise, the Property folks need time after shooting is finished to return the props to the prop rental houses. It's cheap insurance against the rental house trying to charge us for props that they claim were not returned, but really were.

Property Master

EP Budgeting

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2501 - Property Master

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	2,254.70	0
2		Shoot Local	0.00	Weeks	1	2,254.70	0
3		Wrap Local	0	Weeks	1	2,254.70	0
4		Prep Distant	0	DistWks	1	3,092.16	0
5		Shoot Distant	0.00	DistWks	1	3,092.16	0
6		Wrap Distant	0	DistWks	1	3,092.16	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	0	0
10		Car Allowance	0.00	Weeks	1	0	0
11		**Total Fringes**					**0**
12		**Total**					**0**

The Property Master works independently from the Art Department, but normally defers to the taste of the Production Designer in choice of props.

A Note on Production Procedure

I have found it extremely useful to set aside a few minutes each day during Pre-Production for department heads to get together for an informal production meeting. Attendance is not mandatory; only those who happen to be in the office attend, and the Director usually is present as well. If department heads are not available they generally have their second in command appear.

The purpose is for people to discuss mutual problems affecting more than one department in the presence of the Director, whose taste controls the artistic side of the picture. I usually schedule these meetings around 9:00 AM or 5:00 PM, and they usually last around 10 to 15 minutes. Doing so sometimes (but not always) prevents Set Decorators and Property Masters from renting identical objects when each thinks he or she is responsible for that object. More important, it urges people to talk to each other and work problems out together.

2502 Assistant Property Master

The Assistant Property Master usually spends a week or two less on prep than the Property Master and helps with the wrap. The assistant always stays on set, in case the Property Master has to run out for a prop that is missing or that suddenly becomes essential.

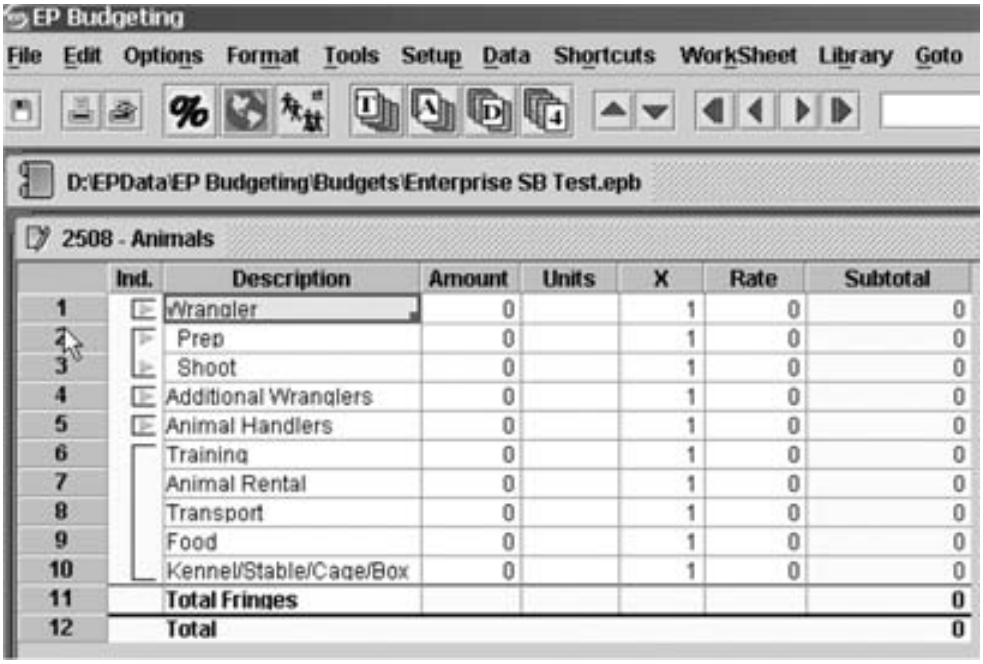
2503 Buyer

Sometimes time restrictions make it impossible for the Property Master to shop for everything, so a Buyer will be hired to do some of the shopping.

2504 Local Hires

Once again, if filming on distant location, we may need the help of a local who knows where to find the best stores and the best prices.

2508 Animals



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Wrangler	0		1	0	0
2		Prep	0		1	0	0
3		Shoot	0		1	0	0
4		Additional Wranglers	0		1	0	0
5		Animal Handlers	0		1	0	0
6		Training	0		1	0	0
7		Animal Rental	0		1	0	0
8		Transport	0		1	0	0
9		Food	0		1	0	0
10		Kennel/Stable/Cage/Box	0		1	0	0
11		Total Fringes					0
12		Total					0

Animals have long been the purview of the Teamsters Union. The word *Teamster* derives from those men who drove the "Teams" of horses or oxen on wagons such as covered wagons, most of which, by the way, were manufactured by the Studebaker Company.

Two major items become involved when we need to use animals in our show: maintenance and the ASPCA.

Maintenance

Animals must be tended by wranglers. Animals also need food, shelter, transport, and whatever else is necessary to stay healthy and happy. An experienced wrangler will be able to help us with that. See the preceding chart for all the possibilities.

The ASPCA

The American Society for the Prevention of Cruelty to Animals must be notified whenever an animal will be used in the picture. The law is very clear about our use of animals.

Animal Law: No animal may be harmed or even discomforted in any way for the sake of a picture. The ASPCA will assign an officer to our set to ensure that animals are treated properly, if there is even a hint of animal abuse in the script.

2509 Picture Vehicles

A much larger account appears in the Transportation Category, Account 3606, dealing with Picture Vehicles. If we have only one or two of them they could be listed here. Some producers prefer to have the Picture Vehicles budgeted into the Property account.

I worked on a TV show that had a truck completely rigged with exploding bumpers, twirling hubcaps, and the like. The truck's construction was overseen jointly by the Transportation, Property, and Special Effects departments, and we had to have a special "truck meeting" every day to monitor its progress.

2510–11 Firearms and Blanks

If we have gunshots of any kind, by law, a crew member with a powder license must handle the firearms for us. Very strict laws govern the use of firearms and explosives of all kinds, and these must be strictly adhered to. At times the presence of fire safety officers and paramedics may be necessary. Our permit will require it.

Firearm Safety

Whenever working with firearms of any kind on the set, we need to take several precautions:

1. The local authorities must be notified well beforehand and all necessary permits must be obtained.
2. The crew must attend the mandatory safety meeting and be given the mandatory area map. The map must include the name and telephone number of the closest hospital just in case anything untoward happens.
3. The crew, and any nearby cast, must be given ear protectors. Even quarter-load blanks are loud and can damage eardrums.
4. If the gun will be pointed toward the camera, the camera crew must be protected behind a Plexiglas shield.
5. The rest of the crew must be kept far enough away from the shooting that they could not possibly be injured by stray blank wadding, and far enough away that their ears cannot be hurt by the noise. People have been killed on set by blank wadding. It is dangerous.
6. The Assistant Director, the de facto safety officer on the set, must make sure every precaution has been taken to protect the crew, cast, and bystanders before commencing the filming. Then, just before rolling sound and camera, the AD should announce loudly to all, "Gunshots!"

2512 Video Playback System

This is used when we have an Actor watching TV on screen—for example, a family watching television in their living room, or a guard in a security room watching a bank of security monitors. For that to happen on camera, we need a method of synching the Video Playback System to the camera at 24 frames per second. Several good companies in Hollywood specialize in just that.

If what the character is seeing on TV is anything other than stock footage, we will have to film it ourselves. To enable it to be shown on camera, when we schedule the film, we will have to schedule the scene that appears on the TV set to be filmed first, and allow plenty of time for processing. It must be scheduled as a regular scene along with the other scenes.

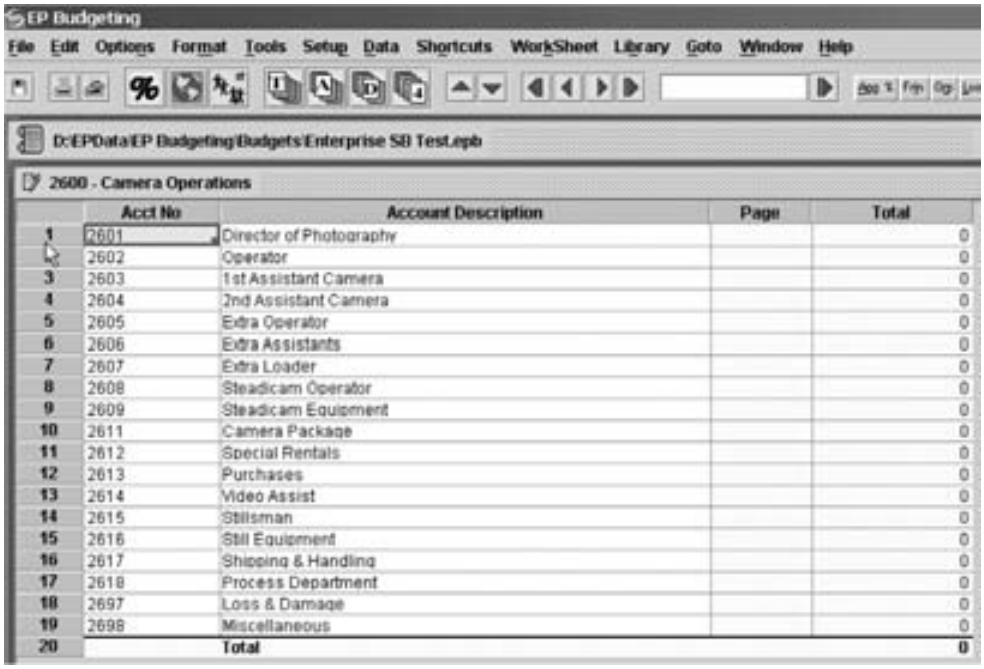
2513 Box Rentals

Every Property Master has a huge box filled with props of all kinds to rent to us for the picture. We would be wise to take it. It will save our tails more than once when the Director decides to use a prop he or she forgot to tell anyone about before filming.

2597 Loss and Damage

When a rented item in any category is lost or damaged, the production company will have to repair or replace it. This was true on a well-known, very expensive commercial flop, which used real antique rifles during the battle scenes. Many of these priceless gems were ruined or destroyed during the filming. The production company's loss and damage bill was enough to pay for a few little movies in itself.

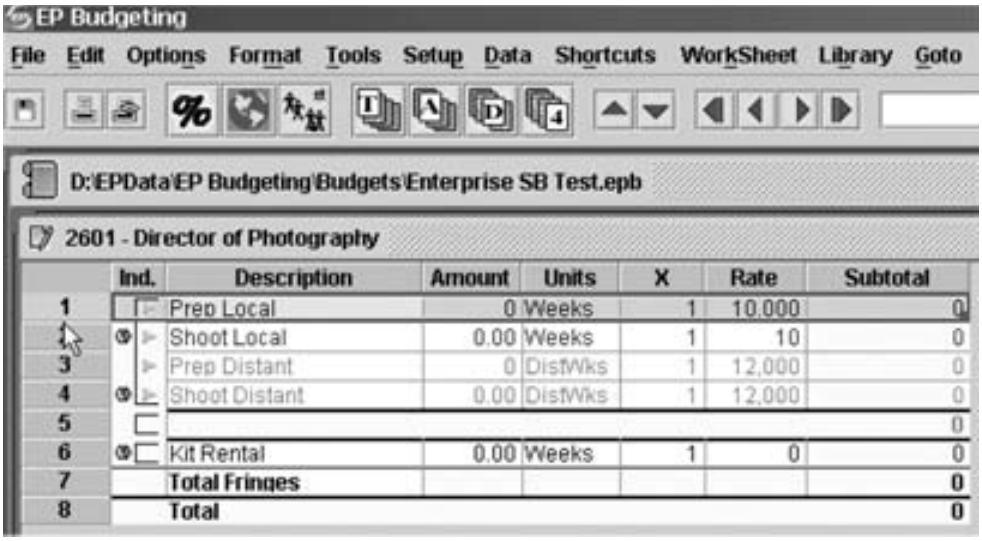
2600 Camera Department



	Acct No	Account Description	Page	Total
1	2601	Director of Photography		0
2	2602	Operator		0
3	2603	1st Assistant Camera		0
4	2604	2nd Assistant Camera		0
5	2605	Extra Operator		0
6	2606	Extra Assistants		0
7	2607	Extra Loader		0
8	2608	Steadicam Operator		0
9	2609	Steadicam Equipment		0
10	2611	Camera Package		0
11	2612	Special Rentals		0
12	2613	Purchases		0
13	2614	Video Assist		0
14	2615	Stillsman		0
15	2616	Still Equipment		0
16	2617	Shipping & Handling		0
17	2618	Process Department		0
18	2697	Loss & Damage		0
19	2698	Miscellaneous		0
20		Total		0

In movies and TV, another character is always on stage with the Actors: the camera. The camera has a definite point of view. The Director's job is to make that point of view a cohesive part of the picture. The Director therefore chooses the point of view the audience should take for each shot. The Cinematographer, or Director of Photography, lights and composes each shot according to the Director's wishes in the most artistic, effective way.

2601 Director of Photography



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	10,000	0
2		Shoot Local	0.00	Weeks	1	10	0
3		Prep Distant	0	DistWks	1	12,000	0
4		Shoot Distant	0.00	DistWks	1	12,000	0
5							0
6		Kit Rental	0.00	Weeks	1	0	0
7		Total Fringes					0
8		Total					0

The Director of Photography (DP) makes the camera and lighting decisions. He or she brings years of experience to bear on the problems posed by the Director.

In the early days of film, Cameramen needed little talent beyond the ability to turn the crank at an even speed. All movies were filmed outdoors; even the interiors were filmed in roofless stages. So lighting was no problem; turning that crank was.

Today the DP is a key member of the creative team. A good DP can make a film better by suggesting angles and lighting themes to the Director.

The DP needs enough prep to visit the locations or sets and determine the lighting and camera equipment necessary to film properly. Usually the Chief Lighting Technician and Key Grip will accompany the DP on any scout, and will aid in the discussion of equipment needs. The DP generally needs no wrap at all. But when the film is being timed in the lab, the DP usually is present for that process.

2602 Camera Operator

The Camera Operator physically operates the camera, making sure the pans and tilts are smooth. In smaller productions, very-low-budget films and the like, the camera crew might consist of only two people, a DP/Operator and an Assistant. The Camera Operator needs neither prep nor wrap, only shoot time.

2603 First Assistant Cameraman

In England the First Assistant Cameraman is known as the Focus Puller, whose job is to follow-focus (hence "Focus Puller"), set F-stops, change lenses, load the

camera, and physically care for the camera. The Camera Operator has only two hands, and those are engaged in keeping the camera aimed properly. Therefore the two extra hands of the Assistant Cameraman are necessary to keep the focus exact and to handle the zoom lens.

If the camera package is from Panavision, a Panaflex package or better, the Assistant must also be an experienced camera technician to whom a higher rate is paid. We never know when the darn thing will fail. Inevitably it will be in the middle of the desert near Lake Mead with Panavision at least five hours away by jet plane. (Personal experience!)

2604 Second Assistant Cameraman

This person loads the magazines, keeps the lenses clean, and in general trains to be a good Focus Puller. Since the slate is also part of the Second Assistant Cameraman's responsibility, in England the term is "Clapper Boy." Another very important part of the Second Assistant Cameraman's job is to write the scene and take numbers on the camera report that accompanies every roll of film. These numbers keep the camera and sound systems in sync, and are always given to the crew by the Script Supervisor.

2605 Extra Operator

If more than one camera works in any one shot, we will need people to handle that extra camera. If it's more than one or two shots, most likely we will hire an Extra Operator and Camera Assistant to handle each extra camera for those shots.

2608–09 Steadicam or Panaglide Operator

Steadicam and Panaglide are camera stabilizing systems. Whenever a shot requires the operator to handhold a camera while running up or down stairs, for instance, the camera must be stabilized so that the picture will be steady no matter how much jerking around the operator is doing. This system requires special personnel to use it properly, usually someone with enough heft to have a low center of gravity. The systems are designed for handheld operation, and the harness the operator wears has various springs and shock absorbers that damp unwanted movements.

Steadicam equipment and operators usually are hired just for the days necessary and require no prep or wrap.

2611 Rentals

Camera Package

Some Directors of Photography prefer a Panavision package, others prefer Arriflex, and still others prefer newer systems such as Moviecam. Panavision generally is a shade more quiet than Arriflex, although the difference is noticeable only in a quiet neighborhood in Gunnison, Colorado, at 3:00 AM in the basement of a house on a cul-de-sac. Both cameras, over the years, have evolved to the point

where they are quiet and not horribly expensive. If we have an extremely low-budget film we may wish to consider 16 mm. The print will have more grain than 35 mm will, but then wouldn't life be dull without a little grain now and again?

Second Camera

When we rent a camera package, more than likely a second camera body (without lenses) will be in the package. There also will be times when it is efficient to use both cameras at once, one filming the master scene and the other filming a close-up, or some similar combination. This arrangement saves time. However, this practice can boomerang when the two cameras are not placed properly and photograph each other.

Extra Camera Equipment

EP Budgeting

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2612 - Special Rentals

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		2nd Camera	0		1	0	0
2		Steadicam Package	0		1	0	0
3		Video Assist	0		1	0	0
4		Underwater Equipment	0		1	0	0
5		Aerial Cameras	0		1	0	0
6		Hi-Speed Cameras	0		1	0	0
7		Extra Cameras	0		1	0	0
8		Telephoto Lenses	0		1	0	0
9		Macro Lenses	0		1	0	0
10		Periscope Lenses	0		1	0	0
11		Telextenders	0		1	0	0
12		Remote Cameras	0		1	0	0
13		Stunt Cameras (Helmet)	0		1	0	0
14		Pogo-Cams	0		1	0	0
15		Extra Lenses	0		1	0	0
16		Special Cameras	0		1	0	0
17		Special Lenses	0		1	0	0
18		**Total Fringes**					**0**
19		**Total**					**0**

The Camera Department can explain all these add-ons and accessories. A few deserve mention here:

Underwater Cameras

If the script calls for underwater filming, we will probably hire someone like Jack Cooperman or Jordan Klein. These and other underwater specialists bring their own camera packages, which they maintain themselves and therefore are very reliable. They also will bring their assistants, who will be certified for underwater work.

Underwater Safety

This is very important. For underwater filming, we must be sure that any crew members participating are certified scuba divers with either the National Association of Underwater Instructors (NAUI) or the Professional Association of Diving Instructors (PADI) and familiar with general safety requirements such as bottom time. Failure to do so could cost these people their lives. We also must hire a dive master or appoint one from the available certified crew. This person will be responsible for keeping air tanks filled and keeping track of crew bottom times, preventing the bends, and so forth.

Our underwater photographer will most likely make us a package deal for himself or herself, an assistant, and the camera equipment, as well as underwater lights and other necessary equipment. Such companies as Motion Picture Marine specialize in putting together an entire water package—boats, catering, accommodations—and generally act as water producer for the show.

Aerial Cameras

Aerial cameras usually are Tyler Mounts, although other companies, such as Continental Camera, have excellent mounts for aerial work. Again, a number of companies and individuals can contract to rent an entire aerial package, including the vehicle (plane or helicopter), camera mounts, camera package (which must be mated to the mount), pilot, camera assistant, gasoline truck, landing permits, and so on.

High-Speed Cameras

These can mean anything from a high-speed motor for a regular camera to an ultra-high-speed, 10,000 frames per second (fps) camera for special effects. Most cameras can be fitted with motors that will grind up to 128 fps. Anything higher usually requires special equipment such as a Waddell camera or special strobe lights. Remember that the faster the camera operates, the more light is necessary to light the subject due to the faster exposure time, and more electricity is necessary to run the whole thing.

Extra Cameras

Generally extra cameras are not necessary unless we are filming a very intricate and involved special effect or stunt or both. In that case, we may wish to rent four or more cameras to photograph the same action from different angles, because rebuilding the set we have just blown up for take 2 is very time consuming. I have even purchased a small camera to place inside a car while it is being wrecked, knowing that the camera will be destroyed also, but praying that the film would come out all right.

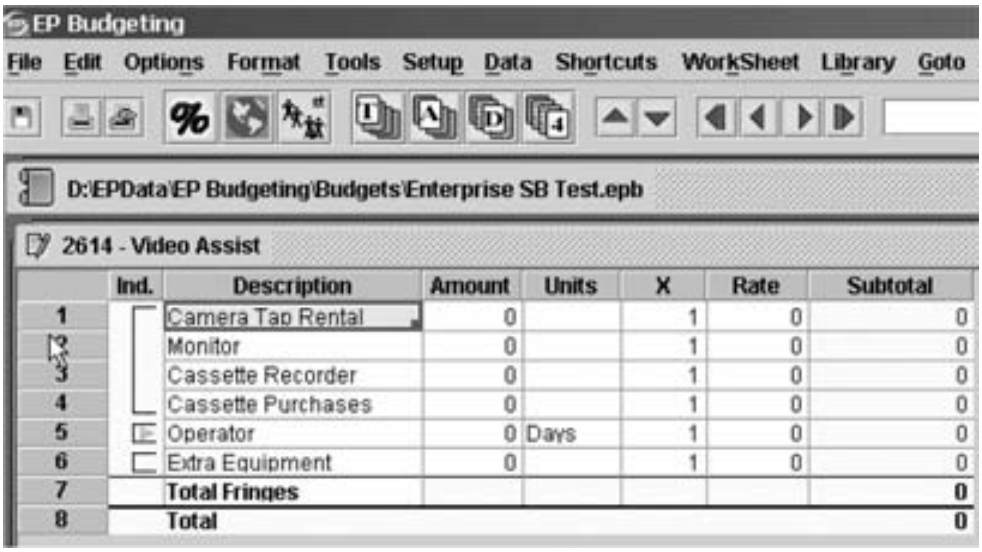
Pogo-Cam

This ingenious device helps the operator balance a small camera, such as an Eyemo, with counterweights and is intended to be handheld. If we can't afford a Steadicam, we will try this.

2613 Purchases

The Camera Department will have to purchase a number of items as our film progresses. Usually expendables, such as black bags, film cans, tape, chalk for the slate, and cores, they will be purchased at very low cost from companies that specialize in selling these items.

2614 Video Assist



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Camera Tap Rental	0		1	0	0
2		Monitor	0		1	0	0
3		Cassette Recorder	0		1	0	0
4		Cassette Purchases	0		1	0	0
5		Operator	0	Days	1	0	0
6		Extra Equipment	0		1	0	0
7		Total Fringes					0
8		Total					0

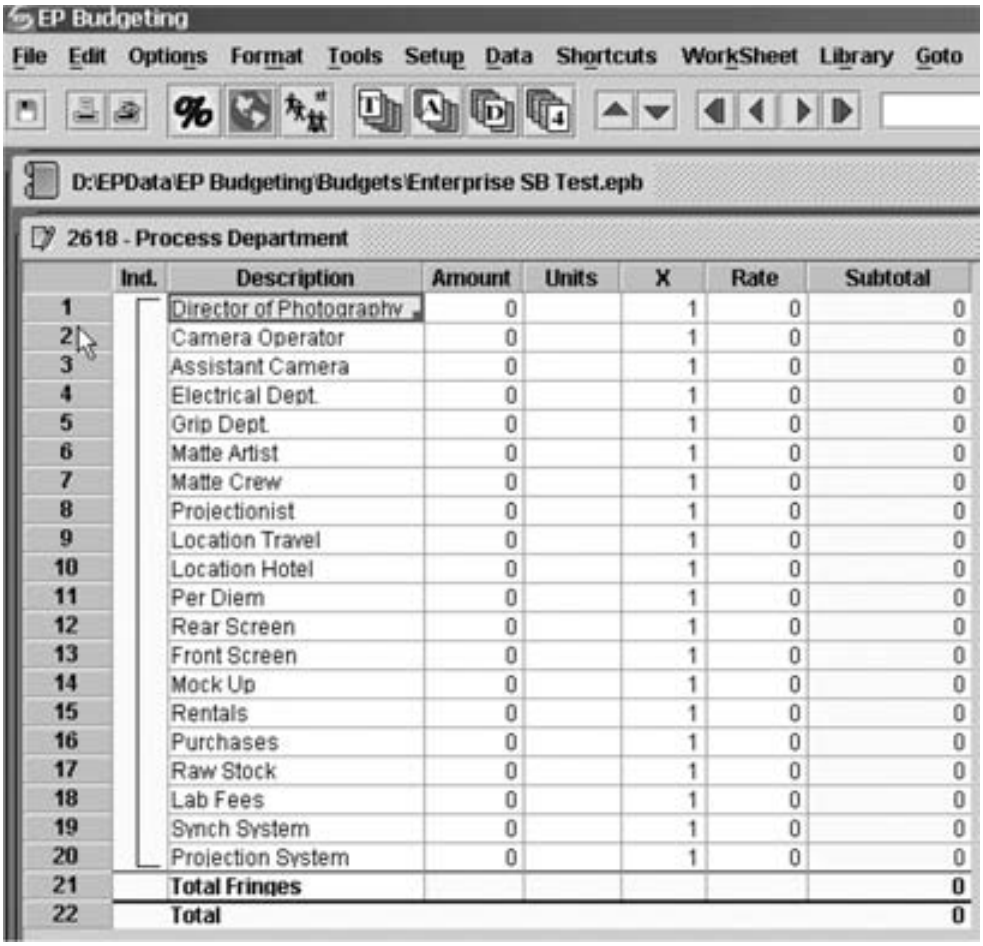
Presently, there are two major forms of video assist systems and a plethora of companies that handle both quite well. Any camera rental firm will rent us a camera rigged with a video tap, which will enable the camera assistant to attach a small video camera to the film camera's reflex system. We can run a monitor off this,

enabling the Director, DP, and other crew members to watch the scene on the monitor through the camera lens. We can also use the second kind of video assist, which is to videotape each take and play it back later. This system is very useful if our Director is acting in a scene and must see the scene later.

2615–16 Still Photographer and Equipment

See also the comments under Publicity, Account 6304. Usually a Still Photographer on the set photographs everything from rehearsals to makeup, the Director chatting up the Actors between takes, and similar scenes. Try to avoid the problem I had once. The network assigned a perfectly nice, artistic photographer to shoot stills who just happened to be stone deaf and couldn't hear the AD yell "Roll it." The unfortunate photographer wandered into shots as they were being filmed, not knowing that the camera was rolling.

2618 Process Photography



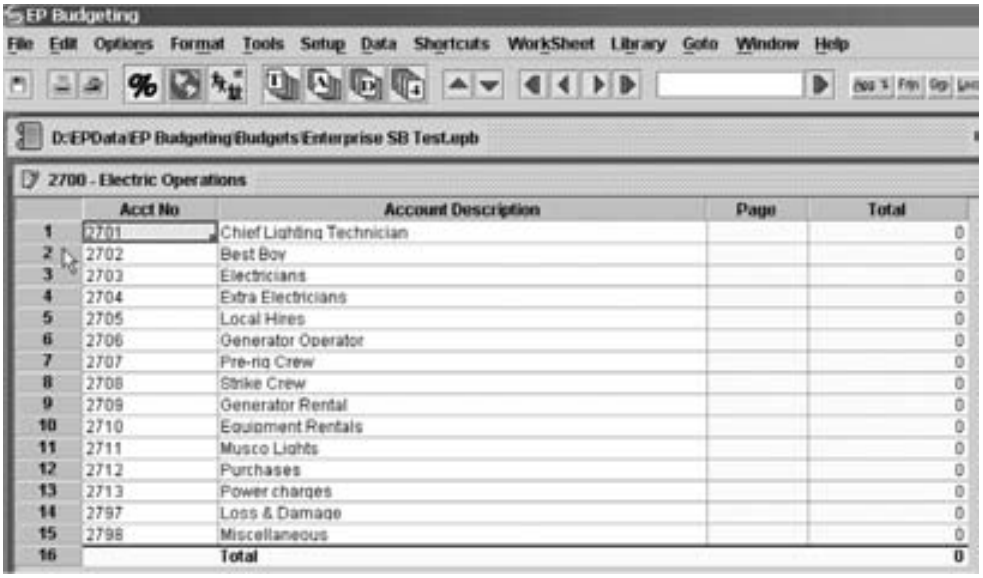
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Director of Photography	0		1	0	0
2		Camera Operator	0		1	0	0
3		Assistant Camera	0		1	0	0
4		Electrical Dept.	0		1	0	0
5		Grip Dept.	0		1	0	0
6		Matte Artist	0		1	0	0
7		Matte Crew	0		1	0	0
8		Projectionist	0		1	0	0
9		Location Travel	0		1	0	0
10		Location Hotel	0		1	0	0
11		Per Diem	0		1	0	0
12		Rear Screen	0		1	0	0
13		Front Screen	0		1	0	0
14		Mock Up	0		1	0	0
15		Rentals	0		1	0	0
16		Purchases	0		1	0	0
17		Raw Stock	0		1	0	0
18		Lab Fees	0		1	0	0
19		Synch System	0		1	0	0
20		Projection System	0		1	0	0
21		**Total Fringes**					**0**
22		**Total**					**0**

We need two shots of our main character standing in front of the White House in Washington, D.C. The cost of transporting an entire crew to Washington just for the two shots is prohibitive. What to do? We need contemporary shots of the White House, and all the stock footage we have seen is at least two years old.

Process Photography is the answer. We phone a DP in Washington and ask for two shots, each 100 feet in length (that's over a minute, plenty of time for our shot). The film is sent to us the next day. We have it developed and now have two shots of the White House on Background Plates.

We set up a screen in front of our camera, and behind the screen we have a projector. That projector is projecting, from the rear, our picture of the White House. That's why this is often called "rear projection." The Actor stands between the camera and screen, and both projector and camera are started simultaneously. Now we are photographing the Actor in front of a screen showing a movie of the White House, and it looks to our camera as if the Actor is in front of the White House. One more thing: We have to keep the projector and camera locked in sync. To do this, we need a Selsyn system, which connects the projector and camera mechanically so that the shutters on both will open and shut simultaneously. See the Post-Production area, Account 5609.

2700 Electric Department



	Acct No	Account Description	Page	Total
1	2701	Chief Lighting Technician		0
2	2702	Best Boy		0
3	2703	Electricians		0
4	2704	Extra Electricians		0
5	2705	Local Hires		0
6	2706	Generator Operator		0
7	2707	Pre-rig Crew		0
8	2708	Strike Crew		0
9	2709	Generator Rental		0
10	2710	Equipment Rentals		0
11	2711	Musco Lights		0
12	2712	Purchases		0
13	2713	Power charges		0
14	2797	Loss & Damage		0
15	2798	Miscellaneous		0
16		Total		0

Electricians make light. The difference between Electricians and Grips in very broad terms is that Electricians make light and Grips shade it. The Electric Department is responsible for all things electric on set. They operate the generators, rig and set the lights, keep batteries recharged, and generally handle anything relating to electric power.

Traditionally, generators and batteries are handled by members of Local 40 of the International Brotherhood of Electrical Workers (IBEW) instead of the International Alliance of Theatrical Stage Employees (IATSE), but some companies work on location with only IATSE members if they have a union crew.

Electricity is very dangerous and must be handled only by those who know their tools well. Hiring inexperienced electricians is asking for accidents that could hurt or even kill people. It has happened in the past. Therefore the choice of Electric Department personnel is very important for safety on the set.

2701 Chief Lighting Technician

EP Budgeting

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2701 - Chief Lighting Technician

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	2,254.70	0
2		Shoot Local	0.00	Weeks	1	2,254.70	0
3		Wrap Local	0	Weeks	1	2,254.70	0
4		Prep Distant	0	DistWks	1	3,092.16	0
5		Shoot Distant	0.00	DistWks	1	3,092.16	0
6		Wrap Distant	0	DistWks	1	3,092.16	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	0	0
10		Car Allowance	0	Weeks	1	0	0
11		**Total Fringes**					**0**
12		**Total**					**0**

The Chief Lighting Technician formerly was known as the Gaffer. This person is the head of the Electric Department. He or she will bring in the rest of the electric crew, and the Unit Production Manager (UPM) will do the actual hiring. This is normal for all the departments. The head of each department will bring in a list of people for that department and the UPM will approve them, or hire them. The next step in the hiring process is to make sure that each person has been trained in the use of the tools for that department. As we discussed before, the certificate of training must be kept on file in the office. Then, and only then, can the employee go to work.

A good Chief Lighting Technician will save us countless thousands of dollars and hours of grief. An extreme example is a Gaffer I knew in New York who regularly saved his Directors of Photography (DPs) from embarrassment due to their inept lighting techniques. He has since become a DP himself, by the way.

Independent Contractor: Sometimes employees will ask to be hired as independent contractors. Unless their work falls within strict legal guidelines, this is a terrible idea. An independent contractor is not just any employee. The concept of the independent contractor was designed for, say, a house painter. We would give a house painter a week to paint the front of the house and $2,000. We would not tell the painter when to arrive and when to leave, nor would we give the painter any tools. Therefore an employer can neither tell an independent contractor what hours to work nor provide the tools to be used. A crew member who appears on the call sheet or production report must be by law an employee. A person who is a member of a department that supplies the tools of the trade must be an employee.

It is always better policy for a company to work within the legal guidelines. Here's one very good reason: A company I know hired a driver as an independent contractor. When the show was over the driver absentmindedly applied for unemployment insurance, something not due independent contractors. The employee realized the mistake and tried to withdraw the application, but it was too late. The Employment Development Division of the state government investigated, and the company was fined over $30,000 for trying to avoid paying unemployment taxes.

2702 Best Boy

"Best Boy" is another generic term meaning the second in command of a particular department. So there might be a Best Boy Grip. Used by itself, it means the second electrician.

2703 Company Electricians

A "Juicer" is an electrician in old Hollywood patois. It describes the job so well that I use it even though it faded from the scene years ago.

2706 Generator Operator

More often than not the Driver of our Electric/Grip truck also will function as our Generator Operator. If not, our Gaffer or Best Boy will. A Hollywood local of the IBEW (Local 40) for Generator Operators still operates, primarily on major studio lots where the generators are physically separated from the sound stages. In that case we must hire the studio's Generator Operator and pay overtime in the rare instance that we must film after 5:30 PM.

2707–08 Pre-Rig and Strike Crew

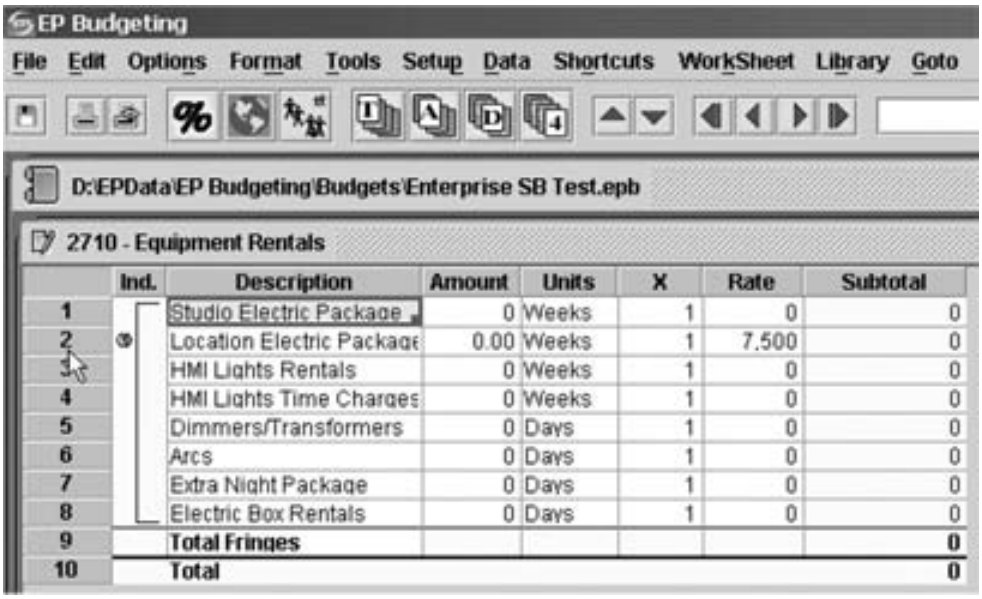
Here is one of those cases where we can save our company thousands of dollars by spending hundreds. If we have a large set or a vast location area, it generally pays to have a rigging crew pre-wire it before the shooting crew arrives. Remember, when the shooting crew is there, we are paying Actors, the Director, and other people while the Electricians run cables. This time is expensive. Hiring two or three people the day before shooting to run cables and bring some lights onto the set will

save thousands in setup time the next day. Likewise, when the set is wrapped, it will save even more money to send two or three people back the day after shooting to wrap the cables and whatever lights are left, rather than work a dead-tired crew on overtime.

2709 Generator Rental

I have rented generators for activities other than filming. When we were building the sets for *War and Remembrance*, for instance, the warehouse in which we were constructing could not supply enough power to run all the machine tools. Then, when the Pre-Rig crew arrived to light the set, even more power was needed to rig all the lights and test them. So we rented extra generators to supply our needs.

2710 Equipment Rentals



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Studio Electric Package	0	Weeks	1	0	0
2		Location Electric Package	0.00	Weeks	1	7.500	0
3		HMI Lights Rentals	0	Weeks	1	0	0
4		HMI Lights Time Charges	0	Weeks	1	0	0
5		Dimmers/Transformers	0	Days	1	0	0
6		Arcs	0	Days	1	0	0
7		Extra Night Package	0	Days	1	0	0
8		Electric Box Rentals	0	Days	1	0	0
9		Total Fringes					0
10		Total					0

Studio Electric Package

Most rental studios (and which of them is not these days?) will supply us with an electric package whether we want it or not. Most of the time this is a convenience. It eliminates the need to offload our equipment when we move into the studio, reload our van when we move out, and in general can save us money over the cost of the van.

It can also be a very large pain. Consider the following case. We have contracted to rent a production van for an eight-week shoot. The price we negotiated for a tractor with generators, a forty-foot trailer, and an Electric/Grip package is based on eight solid weeks of use. Now we find that our Director cannot agree to

an interior location for a key set shooting for weeks 5 and 6. We are forced to rent a studio and build the set for those two weeks of shooting. Because of the studio equipment package we must rent, we cannot use our own rented van and equipment for weeks 5 and 6, even though all our equipment is right for the shoot, and the studio has different kinds of equipment, which we will now have to make work somehow. What to do?

We can return our van to the rental facility and take it off rental for the two weeks. The rental company then can rent equipment off our van to other companies during the interim, and we will never know whether our equipment will be returned to us in the same condition in which we turned it in. We can pay the two weeks rental for the van as well as the studio equipment, plus whatever it costs to store the thing. Or we can try to buy off the company that has the equipment rental concession with the studio we are renting. Whatever we do, we must be sure that the studio rental package is spelled out clearly before we take up residence so that we can cope with such problems.

HMI Lights and Time Charges

HMI lights were introduced to the movie business to replace the large, cumbersome arc and incandescent lights. Their light is generated by a quartz bulb, much like a car headlight. They use less power, are far lighter, and are more expensive and finicky than regular lights. It is a common practice when a rental company rents us HMI lights to charge us by the hour for their use. It is possible but unlikely to make an "all-in" deal for the lights and eliminate the time charge by paying more per day of rental.

Extra Night Package

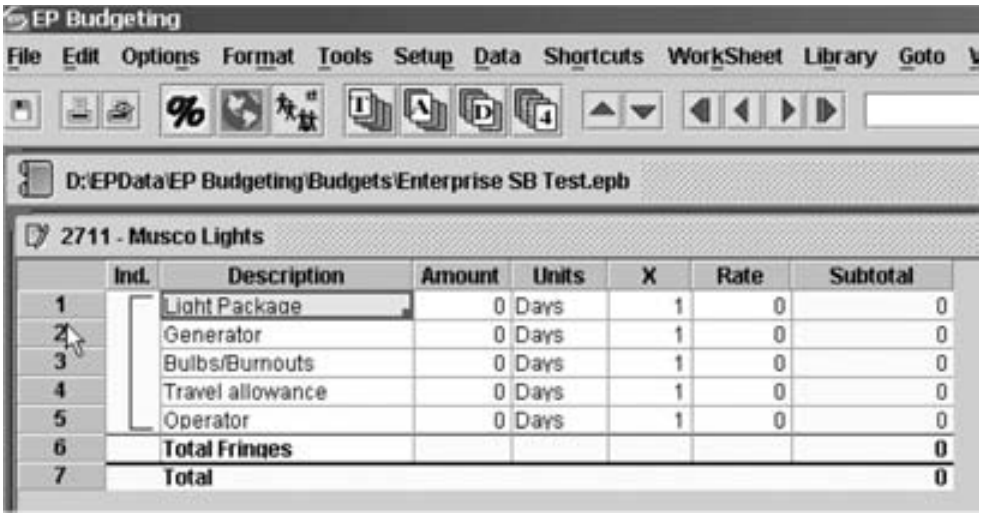
There will be times when, for a night or two or five, we will need to light up an entire exterior of a city block or more. Obviously, we do not have that much equipment on our truck, so we make a deal with our electric supplier to rent an auxiliary package just for that period of time.

Another kind of night lighting package, the Solarc System, can make an excellent source for moonlight, or even a soft night-style light for the entire set with a single source.

Electric Box Rental

Our Gaffer or Best Boy will have a large box filled with gels and other light-modifying substances to rent to us, usually at far less than our electric supplier (see expendables later).

2711 Musco Lights



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Light Package	0	Days	1	0	0
2		Generator	0	Days	1	0	0
3		Bulbs/Burnouts	0	Days	1	0	0
4		Travel allowance	0	Days	1	0	0
5		Operator	0	Days	1	0	0
6		**Total Fringes**					**0**
7		**Total**					**0**

Musco lights can cast a tremendous amount of light over a very wide area. They consist of sixteen 12k HMI lights, individually aimed, on a platform atop an extended arm that can be maneuvered to aim in any direction. Two Musco lights were used to light up the entire Statue of Liberty in its centennial celebration, for instance. Expensive, but well worth it if we have to light up a whole football field or battleground at night.

2713 Purchases

Burnouts

Sometimes we can make a deal with our equipment provider that will enable us to cover this cost in the rental of the lights.

Expendables

Expendables are those items, excluding bulbs, that are used up in the course of a production, such as rolls of gel, battens, or magic markers.

2800 Grip Department

EP Budgeting

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2800 - Grip Operations

	Acct No	Account Description	Page	Total
1	2801	Key Grip		0
2	2802	Second Grip		0
3	2803	Dolly Grip		0
4	2804	Crane Grip		0
5	2805	Crane Driver		0
6	2806	Company Grips		0
7	2807	Extra Grips		0
8	2808	Local Hires		0
9	2809	Rigging Crew		0
10	2810	Striking Crew		0
11	2811	Tent/Shelter Erection		0
12	2812	Grip Package		0
13	2813	Special Equipment		0
14	2814	Dolly Rental		0
15	2815	Equipment Purchase		0
16	2816	Crane		0
17	2897	Loss & Damage		0
18	2898	Miscellaneous		0
19		Total		0

If Electricians make light, Grips shade it. They have many interesting instruments with which to do this, everything from Targets (opaque, black pieces of fabric in circular frames) to Flags (rectangular pieces of fabric in the same mode) to Cucaloris or "Cookies" (patterned flags designed to give mottled shading). These are usually held up on C-stands, which in turn are counterbalanced by sandbags, which weigh down the legs to keep the whole thing upright. If something is not high enough, including some Actors, Grips can provide apple boxes, sturdy wooden boxes that can easily carry the weight of a man, to raise the object; if not so much height is needed, half-apples will be used. If just one leg of a chair must be raised, wooden risers can be used, or even wedges. These are only a few of the Grip's many tools.

In a great sense, the Electric and Grip departments are twins. Normally the Chief Lighting Technician and Key Grip will make the same salary, work the same prep and wrap times, and so forth. The second in command in each department will do the same, and the company Electricians and company Grips will do the same. Differences arise with equipment rental and the kinds of equipment used.

2801 Key Grip

EP Budgeting

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2801 - Key Grip

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	2,254.70	0
2		Shoot Local	0.00	Weeks	1	2,254.70	0
3		Wrap Local	0	Weeks	1	2,254.70	0
4		Prep Distant	0	DistWks	1	3,092.16	0
5		Shoot Distant	0.00	DistWks	1	3,092.16	0
6		Wrap Distant	0	DistWks	1	3,092.16	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	0	0
10		Car Allowance	0	Weeks	1	0	0
11		Total Fringes					0
12		Total					0

The Key Grip needs time to prepare a show. Before filming, locations must be seen, equipment ordered and loaded in an easily manageable manner onto the trucks, and so forth.

Grips do all sorts of things in addition to shading the lights, such as moving dollies around and putting up tents.

2802 Second Grip

Why isn't this person called the Best Boy Grip? Sometimes he or she is. The Second Grip usually spends some time prepping with the Key Grip and, of course, is there after filming to help return the Grip equipment to the rental house.

2803 Dolly Grip

This is a very specialized craft. The Dolly Grip usually works neither prep nor wrap, but has the sole responsibility of tending to the dolly. It looks like fun, but the work actually is very demanding. The Dolly Grip has practiced this craft to the point where dollying smoothly is second nature.

The Dolly Grip must be familiar with all the dollies we will be using, from doorway dollies to western dollies, Elemacks to Hustlers. He or she must know how to recharge the hydraulics and how to manage smooth boom shots without

jerking the camera at the beginning and end of the shot. When a dolly shot is planned, the Dolly Grip is in charge of leveling the dolly, using small wedges under the tracks until they are absolutely level so that the dolly will track without tilting the camera.

2804–05 Crane Grip and Driver

Cranes, especially the large ones, deserve a great deal of respect. The Drivers and Grips who operate them must be experts in many things to work them properly. Imagine trying to perform a dolly shot with a three-ton truck while the camera is mounted on a twenty-five-foot-high boom. The Driver and Grip have to work in absolute lockstep so that the moves are what the Director intended.

Then there is the little matter of balance. A camera, crew, and Director have to be balanced by heavy weights at the opposite end of the boom so that the Crane Grip can raise or lower the boom arm by a touch of the hand. This requires very careful adjustment of the metal weights and the mercury reservoirs inside the boom to provide that delicate balance necessary to boom smoothly. And after the shot, when the camera platform is lowered to the ground, before the crew can step off the platform they must wait until the Crane Grip has rebalanced the arm so that it won't suddenly shoot upwards and catapult the Director across the set. The counterweights have to be refigured to allow the camera platform end to have the heaviest weight.

2806 Company Grips

Company Grips do most of the *shading* of the light. They set the flags and stands in front of the big lights set up by the electricians. One or two usually are around for prep and wrap, because some of the equipment will be quite heavy and require three people to maneuver it into and out of the trucks.

2807 Extra Grips

For the same reasons that we hire extra Electricians for night filming, we also need extra Grips.

2809–10 Rigging and Striking Crew

Like the Electric rigging crew, the Grip rigging crew goes into a location ahead of the shooting crew; for instance, to hang black velour or plastic outside the windows to turn daytime interiors into night shots.

2811 Equipment Rental

Grip Package

The Grip package usually is rented at the same time and from the same place as the Electric package, and the whole is rented along with the production van and generators. Sometimes we will split the rentals between two or three

suppliers, and that option always should be left open because it may save us money.

2813 Special Equipment

EP Budgeting

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2813 - Special Equipment

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Car Mounts	0		1	0	0
2		Special Lift Mounts	0		1	0	0
3		(e.g. Condor)	0		1	0	0
4		Remote Mounts	0		1	0	0
5		Total Fringes					0
6		Total					0

Car Mounts

Car mounts are usually rented from one of our own Grip employees who has made them for just this purpose. Sometimes we have to mount our camera outside the driver's-side window, or the passenger window, or both, to photograph the occupants of a car in motion. Car mounts, as indicated here, look like the tray you get at a drive-in restaurant, from which you eat your food. However, the car mounts are very heavy-duty, having to withstand the jouncing of the car in motion. We also can use the mounts to put lights outside the window for night shots.

2814 Dolly Rental

EP Budgeting

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2814 - Dolly Rental

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Western Dolly	0		1	0	0
2		Doorway Dolly	0		1	0	0
3		Peewee	0		1	0	0
4		Hustler	0		1	0	0
5		Elemack	0		1	0	0
6		Dolly Track	0	Feet	1	0	0
7		Risers	0		1	0	0
8		Jib Arms	0		1	0	0
9		Outriggers	0		1	0	0
10		Remote Control Dollies	0		1	0	0
11		Computer Control Systen	0		1	0	0
12		**Total Fringes**					**0**
13		**Total**					**0**

We almost always rent dollies from Fisher or Chapman or both. At times the Grip package supplier may rent them and make them part of that package. The cost usually is the same in either case. A very important thing to remember is that there never seems to be enough dollies to go around, so as soon as we know what kind we want we should immediately call the supplier and reserve one.

Tyler System

I put this in the Grip budget because it usually falls to the Grips to install the device in the helicopter, anyway. The Tyler Mount was invented in the mid-1960s by Nelson Tyler, a brilliant Camera Operator and tinkerer. It almost completely isolates the camera from the vibrations of a helicopter.

2815 Equipment Purchase

EP Budgeting

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2815 - Equipment Purchase

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Window Gel	0		1	0	0
2		Scrim Material	0		1	0	0
3		Battens	0		1	0	0
4		**Total Fringes**					**0**
5		**Total**					**0**

As we can see, there are a few items that will be purchased for the use of the Grip department. These are usually purchased in rolls of gel or bundles of battens, and so on. And don't forget that we will have to dispose of the unused gel properly. These things can no longer just be thrown out.

2816 Crane

EP Budgeting

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2816 - Crane

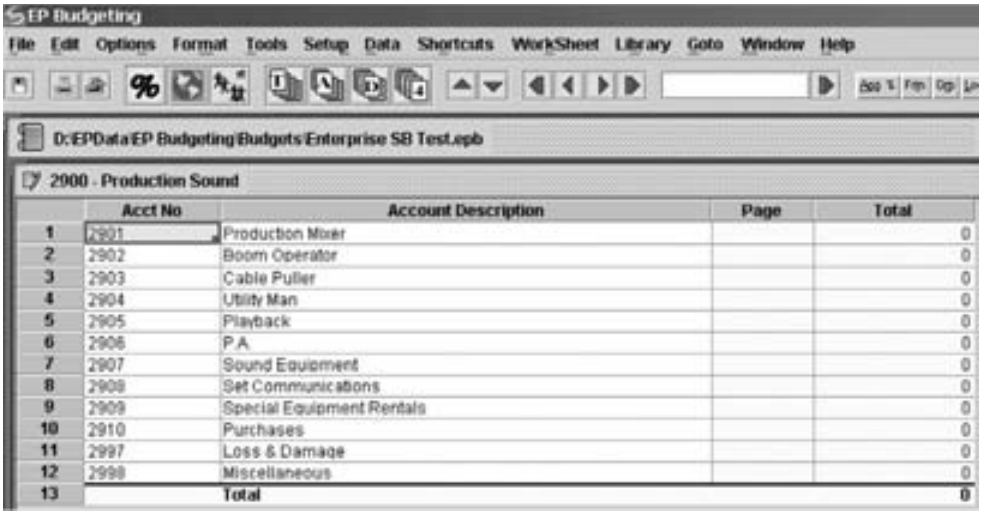
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Tulip	1		1	0	0
2		Louma	1		1	0	0
3		Shotmaker	1		1	0	0
4		Nike	1		1	0	0
5		Apollo	1		1	0	0
6		Titan	1		1	0	0
7		Houston Fearless	1		1	0	0
8		**Total Fringes**					**0**
9		**Total**					**0**

As we can see, cranes come in many sizes and shapes. Our Grip department will help us choose the one that fills our picture's needs. Always remember to hire Crane Operators and Drivers who are expert in that kind of crane.

2900 Production Sound

The original movie syntax was a silent one. Indeed, Charlie Chaplin still was making silent films years after *The Jazz Singer* opened. There was a very interesting and satisfying comfort to watching a silent film. It also was far less expensive to produce. The entire sound part of the budget was unnecessary, and different versions did not have to be made for different countries in different languages; only the title cards had to be changed.

The sound film has long since reached its maturity, and those who feel that we "lost" something when sound took over are begging the issue. Sound film has by now progressed far beyond the state of the silents at their best, no doubt about it. The Sound Mixer and the Post-Production sound people add just as much to the artistic quality of a film as anyone else.



	Acct No	Account Description	Page	Total
1	2901	Production Mixer		0
2	2902	Boom Operator		0
3	2903	Cable Puller		0
4	2904	Utility Man		0
5	2905	Playback		0
6	2906	P.A.		0
7	2907	Sound Equipment		0
8	2908	Set Communications		0
9	2909	Special Equipment Rentals		0
10	2910	Purchases		0
11	2997	Loss & Damage		0
12	2998	Miscellaneous		0
13		Total		0

2901 Production Sound Mixer

EP Budgeting

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2901 - Production Mixer

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	3,629.5	0
2		Shoot Local	0.00	Weeks	1	3,629.5	0
3		Wrap Local	0	Weeks	1	3,629.5	0
4		Prep Distant	0	DistWks	1	4,977.6	0
5		Shoot Distant	0.00	DistWks	1	4,977.6	0
6		Wrap Distant	0	DistWks	1	4,977.6	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	0	0
10		Car Allowance	0	Weeks	1	0	0
11		**Total Fringes**					**0**
12		**Total**					**0**

This is definitely one area in which cost must not be an issue. A good Sound Mixer can save us thousands of dollars in ADR fees in Post-Production.

ADR: Automated Dialogue Replacement, or looping, which is what the Actor will have to do in Post-Production to atone for the sins of the Sound Mixer.

Furthermore, it always is a good idea to rent the Sound Mixer's own sound equipment. He or she may have built it personally, or at least modified it to specific standards, and it is far more reliable than rented equipment because it is maintained personally by the Sound Mixer on a daily basis.

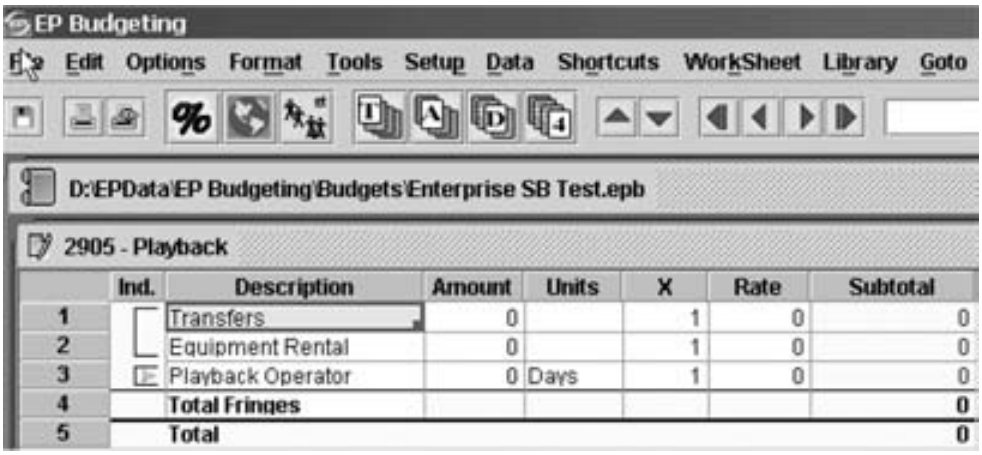
2902 Boom Operator

Boom Operators handle the microphone boom, that long fishing-pole—looking device that sticks into the set with the mike at the end of it, pointing toward the Actors. A good Boom Operator can save us immense amounts of money in Post-Production sound correction. At times, a Cable Puller or Utility Person, or even another member of the crew, will have to work a second boom to get proper sound for a particular scene. Or we may need another pair of hands to handle the wireless microphone receivers.

2903 Cable Puller

If we have no Cable Puller, nobody will be pulling the cable behind the Boom Operator while tracking backwards with dolly shots. And if nobody pulls the cable, members of the crew will trip over it (see Insurance).

2905 Playback



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Transfers	0		1	0	0
2		Equipment Rental	0		1	0	0
3		Playback Operator	0	Days	1	0	0
4		**Total Fringes**					**0**
5		**Total**					**0**

Playback occurs when we have an Actor who sings or a band that plays on camera. Usually we have prerecorded both the band and the singer, and the singer is singing along with the recording while the cameras are rolling. The recording is played back by the playback people. It is not normal to record sound while playback is being played, but there will be times when we will start playback to get a roomful of people dancing in time to the music, cut the playback to record the sound, and the people will keep dancing to the music that they can no longer hear. Likewise, the band keeps miming the act of playing their instruments. For inexperienced Extras, this usually causes hilarity far beyond its stimulus.

2906 Public Address System (PA)

If we have large numbers of Extras or are filming in an area of exceptionally loud ambient sound, this might be necessary.

2907 Sound Equipment

We will try to rent our equipment from our Sound Mixer, who also maintains it. Today most sound is recorded digitally, on DAT or hard drives. Many companies still also maintain a Nagra portable tape recorder as a backup. In this case everything recorded on hard disk is also recorded simultaneously on tape, in case the new-fangled digital device fails.

2908 Communications

Walkie-Talkies

When I first started working in this business there were no walkie-talkies for the movie industry. We ran and we yelled. We used signal flags, mirrors, lights, anything that worked. Walkie-talkies were strange things used by the Army in World War II. Today, ADs are stressed if they are not supplied with walkie-talkies with microphone extensions or headsets. I suppose that's progress.

When we budget for walkie-talkies we must be sure to include plenty. Walkie-talkies suddenly, unexpectedly will run down their batteries. So we must also rent the rechargers and recharge the batteries every night. Furthermore, it is wise to rent walkie-talkies that have several channels, because the lighting crew will want to have its own, as well as the drivers, and production—you get the picture.

Good practice would be to have each crew member who needs one sign out a walkie-talkie every morning and sign it in at night, with someone like the DGA Trainee keeping track of the serial numbers. If that is done, we will know immediately if someone has lost or "borrowed" a walkie-talkie. They now can cost over $2,000 each, so it is a good idea to keep close track of them during shooting.

Beepers

Beepers can be very handy things when we are wondering why the set isn't ready for us to film and the Art Director has vanished.

Mobile Phones

Mobile phones have become ubiquitous in all walks of life. Grips and Electricians use them on the set to order equipment. Drivers order trucks. Directors order lunch. Some people don't even have a regular home phone; they only use their cell phone. A year ago in Europe I saw a young man stop in front of a soft drink machine, punch some numbers into his cell phone, and retrieve a can of soda. Some cell phones can take photos and transmit them in real time. It's the future, folks. And it's a splendid toy, too.

3000 Mechanical Effects

EP Budgeting

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3000 - Mechanical Effects

	Acct No	Account Description	Page	Total
1	3001	Key Man		0
2	3002	Assistant		0
3	3003	Extra Help		0
4	3004	Local Hires		0
5	3005	Rigging Crew		0
6	3006	Striking Crew		0
7	3007	Manufacturing		0
8	3008	Equipment Rental		0
9	3009	Material rental		0
10	3010	Purchases		0
11	3011	Shop Rental		0
12	3012	Firearms/Weapons		0
13	3013	Electronic Effects		0
14	3014	Explosions		0
15	3015	Permits		0
16	3016	Weather		0
17	3017	Office Expenses		0
18	3018	FX Package		0
19	3097	Loss & Damage		0
20	3098	Miscellaneous		0
21		Total		0

Mechanical Effects occur in real time in front of the camera: gunshots, explosions, broken windows, people breaking furniture over each other's heads—anything that actually happens in front of the camera.

As with stunts, safety is the overwhelmingly important factor here. If we haven't worked before with the Special Effects people, we must check with the UPMs of their last two or three shows to see how well they did, whether they followed all the safety requirements, and so on.

3001 Keyman

EP Budgeting

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3001 - Key Man

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	2,287.6	0
2		Shoot Local	0.00	Weeks	1	2,287.6	0
3		Wrap Local	0	Weeks	1	2,287.6	0
4		Prep Distant	0	DistWks	1	3,137.28	0
5		Shoot Distant	0.00	DistWks	1	3,137.28	0
6		Wrap Distant	0	DistWks	1	3,137.28	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	0	0
10		Car Allowance	0	Weeks	1	0	0
11		Total Fringes					0
12		Total					0

The Special Effects Keyman is one of the most important people on our crew, in charge of our Special Effects Department. Many Keymen travel with a complete mobile machine shop and can fabricate things on short notice, or repair things that are obscure to the layperson. Whenever a Special Effect is called for, it is absolutely essential that the Keyman be included on the location scout, to see where the effect will happen, and that he (or she) be given adequate preparation time. The Special Effects Keyman needs enough time to prepare the show before filming so that each effect can be performed with maximum safety in mind. Don't for a moment assume that we know more about safety than this person. We do not.

When effects and stunts are combined, it also is essential that the Special Effects Keyman and stunt Gaffer work out their problems together. Safety demands this.

At all times, safety should be uppermost in our mind. No matter what the pressure of budget or schedules, no movie or TV show is worth an injury of any kind. Take the time to allow the effects and stunt people proper prep, and they will ensure the well-being of the cast and crew.

3002 Assistant

Sometimes a single effects person is not enough. Extra effects people must be called in to help whenever necessary.

3005–06 Rig and Strike Crews

Once again, a Pre-Rig of an elaborate effect will save valuable crew time.

3008 Special Effects Equipment

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

D:\EPData\EP Budgeting\Budgets\Enterprise SB Test.epb

3008 - Equipment Rental

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Basic FX Package	0		1	0	0
2		Extra Equipment	0		1	0	0
3		Fire prevention	0		1	0	0
4		Ritters	0		1	0	0
5		Rainbirds	0		1	0	0
6		Snow Throwers	0		1	0	0
7		Foggers	0		1	0	0
8		Spider Webbers	0		1	0	0
9		Interior smoke machines	0		1	0	0
10		Fireplace Emulators	0		1	0	0
11		**Total Fringes**					**0**
12		**Total**					**0**

Fire Prevention

We will need to keep on the set, close at hand, fire extinguishers that are fully charged and ready for action.

Ritters

A Ritter is a large fan, the size of an airplane propeller, encased in a safety cage, that can create a violent windstorm. Before firing up a Ritter, it is essential to be sure that nothing can blow around that is not intended to do so.

Rain Birds

Rain Birds are very tall sprinklers that simulate a rainstorm. They usually are used when the scene calls for rain; the weather bureau has predicted rain, so naturally it is clear as a bell. Rain Birds are impartial about soaking crew and staff, as well as Actors and sets. It is wise to provide the crew and staff with water protective materials, and it is especially important to keep all the equipment dry. Electric bulbs explode when they have heated up and are suddenly soaked.

Snow Throwers

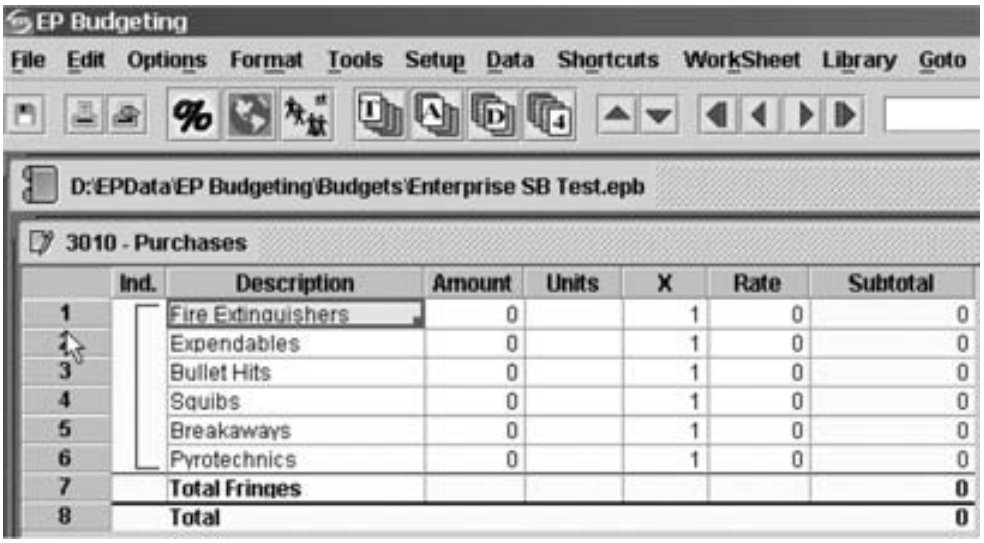
I find that when I have to fill a street with snow and it hasn't snowed recently, I can call the local airport and ask for their foam maker, if they can spare it for a few minutes. The foam substance used to blanket runways for emergency landings

looks exactly like snow on the ground, can be laid over a large area in a surprisingly short time, and biodegrades nicely shortly thereafter.

Foggers

I really hate foggers. Right after *Blade Runner* every two-bit movie and TV show had to have the sets filled with fog in order to be artistic. Fog should be used sparingly and only when it achieves some purpose. Even then, the crew must be warned that fog will be used, and supplied with face masks. We don't know who on the crew is asthmatic.

3010 Purchases



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Fire Extinguishers	0		1	0	0
2		Expendables	0		1	0	0
3		Bullet Hits	0		1	0	0
4		Squibs	0		1	0	0
5		Breakaways	0		1	0	0
6		Pyrotechnics	0		1	0	0
7		Total Fringes					0
8		Total					0

Obviously it will be up to the Special Effects Keyman to obtain all the preceding devices.

Squibs: Those tiny bags filled with gunpowder that simulate bullet hits on the human body. Usually they are accompanied by tiny bags of "blood" so the "spurt" can be seen by the camera. The Actor always must be protected by a hard shield, usually of metal, between the body and the squib.

Breakaways: Items manufactured from very light materials such as balsa wood. That's the furniture part, anyway. Breakaway glass now is made of very light plastic that appears to shatter much as real glass does, but actually is easily broken and has no sharp edges. We call it candy glass because in the early days it was made of spun sugar. Sometimes, in the background of a shot in an early movie, you can see a hungry extra taking a bite out of a broken window.

3013 Electronics Effects

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

D:\EPData\EP Budgeting\Budgets\Enterprise SB Test.epb

3013 - Electronic Effects

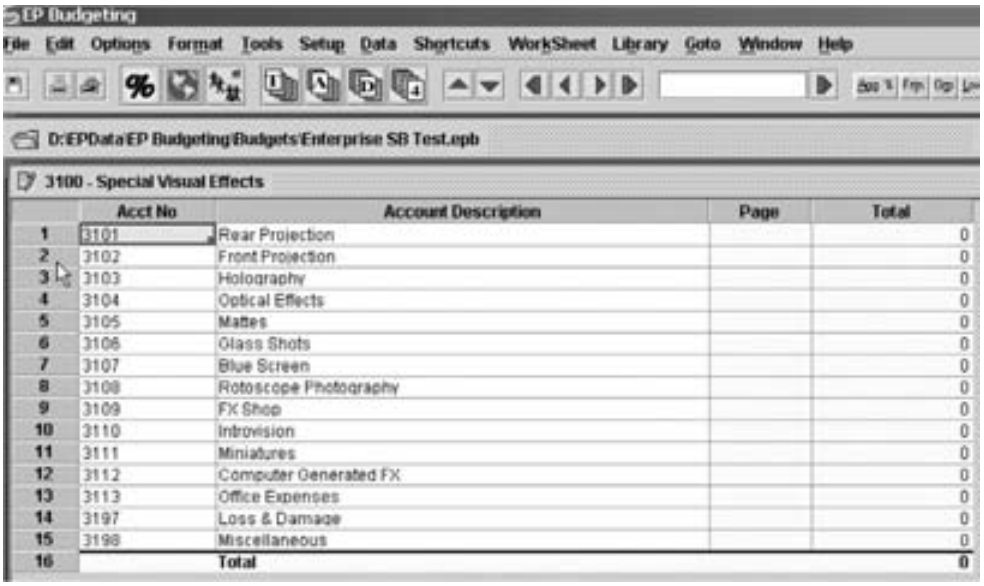
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Computer Design	0		1	0	0
2		Video Transfers	0		1	0	0
3		Operators	0		1	0	0
4		On-Set Equipment	0		1	0	0
5		Total Fringes					0
6		Total					0

Some years ago I did a picture called *Futureworld* in which we had large banks of computer screens, each with a different sort of readout on it. It all looked very futuristic and very efficient. Most of it was gibberish, of course. But someone had to program the computers to show all that balderdash on the screens, and that person took some weeks to work out the problems, not the least of which was to have the proper things show up on the proper screens on cue.

3018 Effects Package

Most Special Effects Keymen travel with a mobile effects shop. For shows heavy in effects, I have made a package deal with Special Effects people, an all-in price agreed on before filming, including personnel and materials. All this must be spelled out very carefully before filming, so that if the Director changes the specs for an effect, the proper adjustment can be made in the agreed-on price.

3100 Special Visual Effects



	Acct No	Account Description	Page	Total
1	3101	Rear Projection		0
2	3102	Front Projection		0
3	3103	Holography		0
4	3104	Optical Effects		0
5	3105	Mattes		0
6	3106	Glass Shots		0
7	3107	Blue Screen		0
8	3108	Rotoscope Photography		0
9	3109	FX Shop		0
10	3110	Introvision		0
11	3111	Miniatures		0
12	3112	Computer Generated FX		0
13	3113	Office Expenses		0
14	3197	Loss & Damage		0
15	3198	Miscellaneous		0
16		Total		0

The art of visual effects progresses almost daily. A few excellent companies create for the screen whatever we can imagine. Glance over the list of possibilities above and you'll see some of the options available.

The best procedure for estimating something of this complexity is to submit the script to two or three of these companies and allow them to make a proposal. We will be able to see how each plans to approach our visual problem and what steps—and at what cost—we can take to arrive at a good conclusion. Another approach would be to hire an experienced Effects Producer to manage the work. Effects Producers, of whom Susan Zwerman is an excellent example, can help us to design the effects and to choose exactly which of the effects will accomplish what we want to see on the screen.

3109 FX Shop

When the major studios ruled the movie business, each studio had its own captive office of wizards whose purpose was to amaze and delight the audience with their visual legerdemain. People such as L. B. Abbott, A. D. Flowers, and the amazing Ray Harryhausen worked for years producing astounding effects that could be accomplished only on the screen.

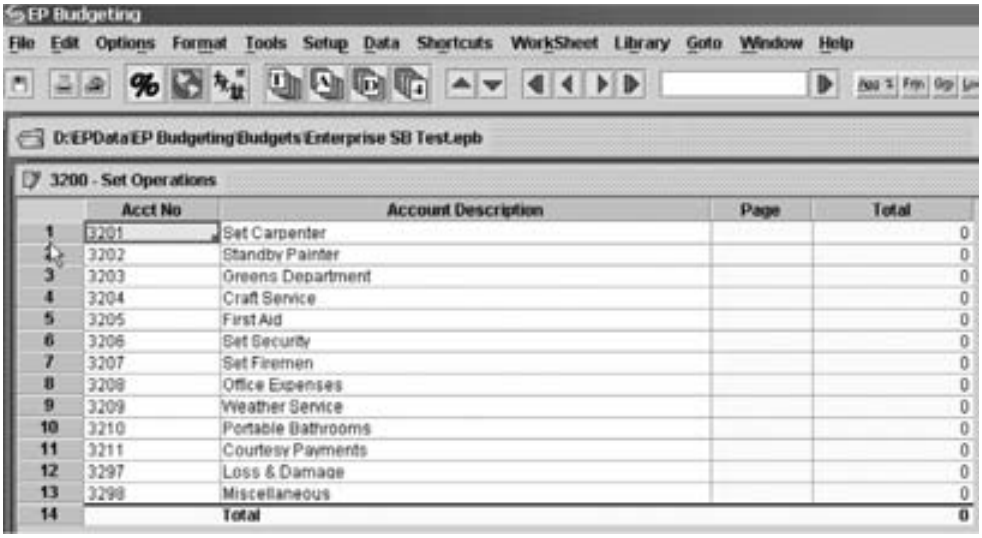
Today, as Independent Producers take over a larger and larger portion of the distribution pie, independent special effects shops have grown up in Hollywood. Major studios such as Sony (Imageworks) and Warner Brothers (West Valley

Studios) offer excellent Post-Production visual effects, as does Industrial Light and Magic, which caters to Lucasfilm and Steven Spielberg's Amblin' Entertainment, among other clients. These shops are able to mix visual, electronic, digital, and editorial effects so that anything conceivable can be realized on screen. As Dr. Edwin Land, inventor of the Polaroid camera, once said, "What the mind can conceive, man can achieve."

3110 Introvision

I include Introvision as a separate item because it seems to provide a unique service. Tom Naud of Introvision showed me a demo of the firm's system in which Adolf Hitler walked into a conference room, around the conference table, and out a side door to the room. The room existed only as a still photograph, and the Actor playing old Adolf was in fact walking around on a limbo set. But it was all done in real time, and when Adolf rested his hands on the table, I would have sworn that it was all real. Obviously, it was far less expensive to use Introvision to re-create the conference room than it would have been to reconstruct the room itself. Two other examples: the train-bus crash in *The Fugitive* and the famous rolling ball at the beginning of *Raiders of the Lost Ark*. Introvision is dormant at this writing, but there is always the hope that it will have a resurgence.

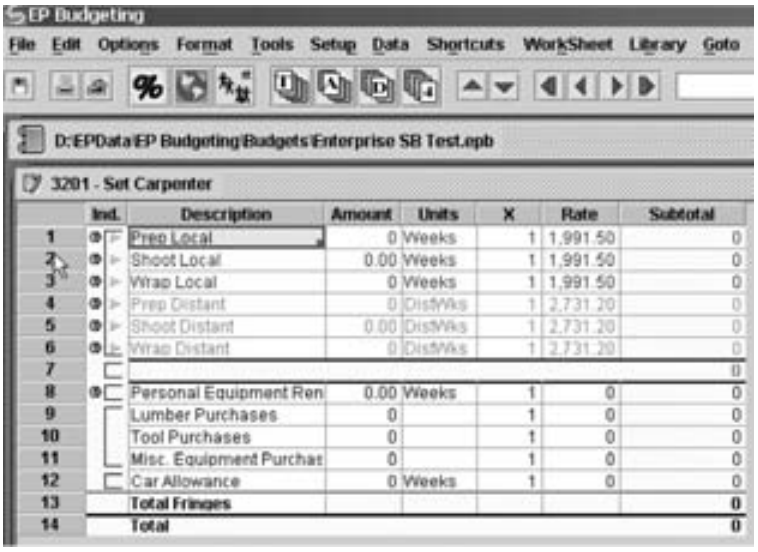
3200 Set Operations



	Acct No	Account Description	Page	Total
1	3201	Set Carpenter		0
2	3202	Standby Painter		0
3	3203	Greens Department		0
4	3204	Craft Service		0
5	3205	First Aid		0
6	3206	Set Security		0
7	3207	Set Firemen		0
8	3208	Office Expenses		0
9	3209	Weather Service		0
10	3210	Portable Bathrooms		0
11	3211	Courtesy Payments		0
12	3297	Loss & Damage		0
13	3298	Miscellaneous		0
14		Total		0

The category of Set Operations covers all kinds of functions that do not fit properly into any other category. Several members of the shooting crew work alone on the set without having a department, and here is where we budget for them. Some budgets include Grips in this department, but the Grip Department has enough personnel and enough specialized equipment to be a department on its own.

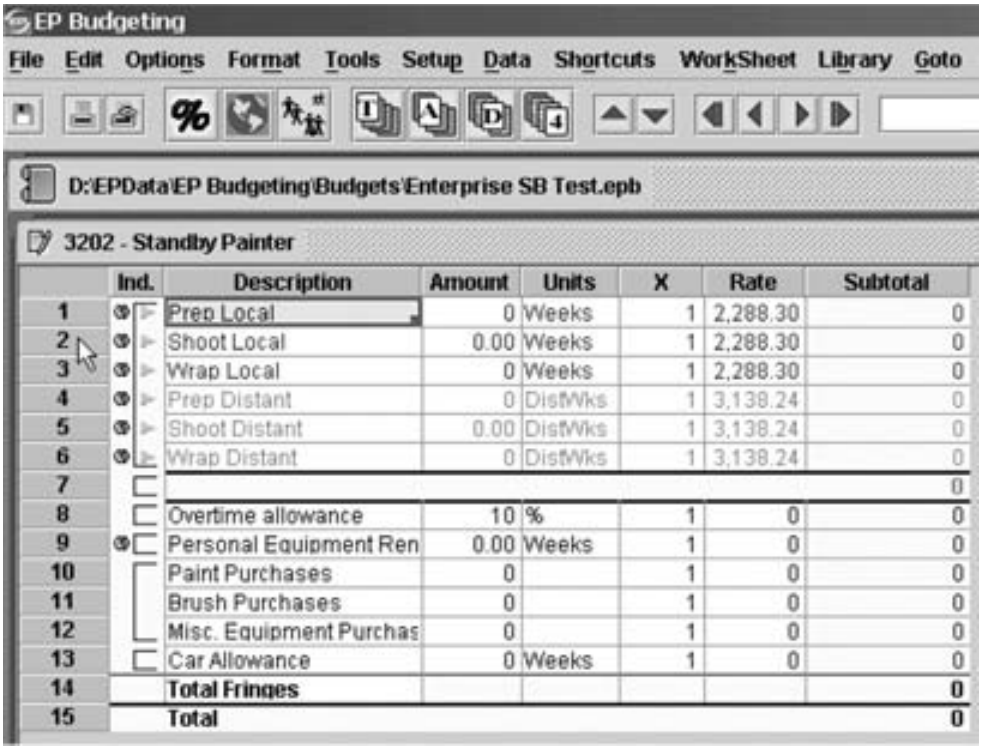
3201 Set Carpenter



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	1,991.50	0
2		Shoot Local	0.00	Weeks	1	1,991.50	0
3		Wrap Local	0	Weeks	1	1,991.50	0
4		Prep Distant	0	DistWks	1	2,731.20	0
5		Shoot Distant	0.00	DistWks	1	2,731.20	0
6		Wrap Distant	0	DistWks	1	2,731.20	0
7							0
8		Personal Equipment Ren	0.00	Weeks	1	0	0
9		Lumber Purchases	0		1	0	0
10		Tool Purchases	0		1	0	0
11		Misc. Equipment Purchas	0		1	0	0
12		Car Allowance	0	Weeks	1	0	0
13		Total Fringes					0
14		Total					0

The Set Carpenter needs neither prep nor wrap time, but is there only during the shoot to help out with wood problems. A Set Carpenter can cover a multitude of sins, especially if the Dolly Grip bangs the dolly into the wall of the 200-year-old mansion we are using as a location. A Set Carpenter also is known as a "Prop Maker" in Union terms.

3202 Set Painter



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	2,288.30	0
2		Shoot Local	0.00	Weeks	1	2,288.30	0
3		Wrap Local	0	Weeks	1	2,288.30	0
4		Prep Distant	0	DistWks	1	3,138.24	0
5		Shoot Distant	0.00	DistWks	1	3,138.24	0
6		Wrap Distant	0	DistWks	1	3,138.24	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	0	0
10		Paint Purchases	0		1	0	0
11		Brush Purchases	0		1	0	0
12		Misc. Equipment Purchas	0		1	0	0
13		Car Allowance	0	Weeks	1	0	0
14		**Total Fringes**					**0**
15		**Total**					**0**

Set Painters stay on the set during filming to supply whatever paint exigencies may arise. Usually these folks are qualified as Sign Painters who can whip up a respectable shop sign in a trice.

3203 Greens Department

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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3203 - Greens Department

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	1,948.10	0
2		Shoot Local	0.00	Weeks	1	1,948.10	0
3		Wrap Local	0	Weeks	1	1,948.10	0
4		Prep Distant	0	DistWks	1	2,671.68	0
5		Shoot Distant	0.00	DistWks	1	2,671.68	0
6		Wrap Distant	0	DistWks	1	2,671.68	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	0	0
10		Car Allowance	0	Weeks	1	0	0
11		Greens Purchased	0		1	0	0
12		Greens Rented	0		1	0	0
13		Greensman Box Rental	0		1	0	0
14		**Total Fringes**					**0**
15		**Total**					**0**

Greens are exactly that—plants, trees, shrubs, cacti, anything living that has an appendage planted in the ground. Greens people will do wonderful things to mask the terrible things other people do. I recently did a show that took place in Connecticut. The neighborhood we filmed in Los Angeles to simulate Connecticut had some very un–Hartford-like palm trees. Our greens folk covered the bases of the palms with East Coast shrubs.

On the other hand, when filming *Hello Dolly!* in upstate New York we rebuilt an entire town (Garrison) to look like Yonkers, New York, at the turn of the century. What about the commuters who rode the train from Garrison to New York City every day to go to work? Where did they park their cars? We built a huge 1900-style barn to cover the cars.

Of course there always is one malcontent, and this one didn't use the barn. He always parked his car right next to our vintage railroad station, an anachronism beyond belief. He had just as much right to be there as we did. So every day we covered his car with shrubs and bushes to disguise it, and before he returned home we uncovered the car and cleaned it off so that he would not know. One day he came home early and found his car covered with shrubs. From that day forth he parked his car in a different spot each day near the station. So if we see the movie

today we might notice a large shrub that appears to jump randomly around the area next to the railroad station.

3204 Craft Service

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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3204 - Craft Service

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	1,859.20	0
2		Shoot Local	0.00	Weeks	1	1,859.20	0
3		Wrap Local	0	Weeks	1	1,859.20	0
4		Prep Distant	0	DistWks	1	2,549.76	0
5		Shoot Distant	0.00	DistWks	1	2,549.76	0
6		Wrap Distant	0	DistWks	1	2,549.76	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	250	0
10		Supplies Purchased	0.00	Weeks	1	1,250	0
11		Set Coffee/Water/Ice	0.00	Weeks	1	0	0
12		Set Munchies	0.00	Weeks	1	0	0
13		Car Allowance	0	Weeks	1	0	0
14		**Total Fringes**					**0**
15		**Total**					**0**

This person keeps the coffee hot, sweeps the floor when we spill stuff, and generally does everything that nobody else wants to do. Craft Service also keeps a table of goodies for the crew to nibble on during the shoot. These usually include coffee and donuts or sticky buns in the morning, and cookies in the afternoon. There also is always a bottle of aspirin and a cooler with soft drinks handy, and the inevitable water cooler.

Recently a couple of good companies have arisen that provide Craft Service to movies. Because they supply several shows simultaneously, they can afford to purchase their supplies in bulk and pass the savings on to us.

3205 First Aid

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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3205 - First Aid

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	1,778.00	0
2		Shoot Local	0.00	Weeks	1	1,778.00	0
3		Wrap Local	0	Weeks	1	1,778.00	0
4		Prep Distant	0	Weeks	1	2,438.40	0
5		Shoot Distant	0.00	DistWks	1	2,438.40	0
6		Wrap Distant	0.00	Weeks	1	2,438.40	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0	Weeks	1	0	0
10		Car Allowance	0	Weeks	1	0	0
11		Supplies	0.00	Weeks	1	0	0
12		Standby Ambulance	0		1	0	0
13		Standby Paramedics	0		1	0	0
14		**Total Fringes**					**0**
15		**Total**					**0**

No law states that we must have a First Aid person on set at all times, although some of the unions have it in their contracts. No other business in the world has such a requirement. On the other hand, if a lamp falls on a member of the crew, OSHA will always investigate. If it is discovered that we did not have a medic standing by we can be fined quite heavily for not looking after the welfare of the crew. And if the same lamp falls on an Actor, it could cost a great deal more than the cost of the First Aid person. Of course if the lamp falls on the First Aid person . . .

3206 Set Security

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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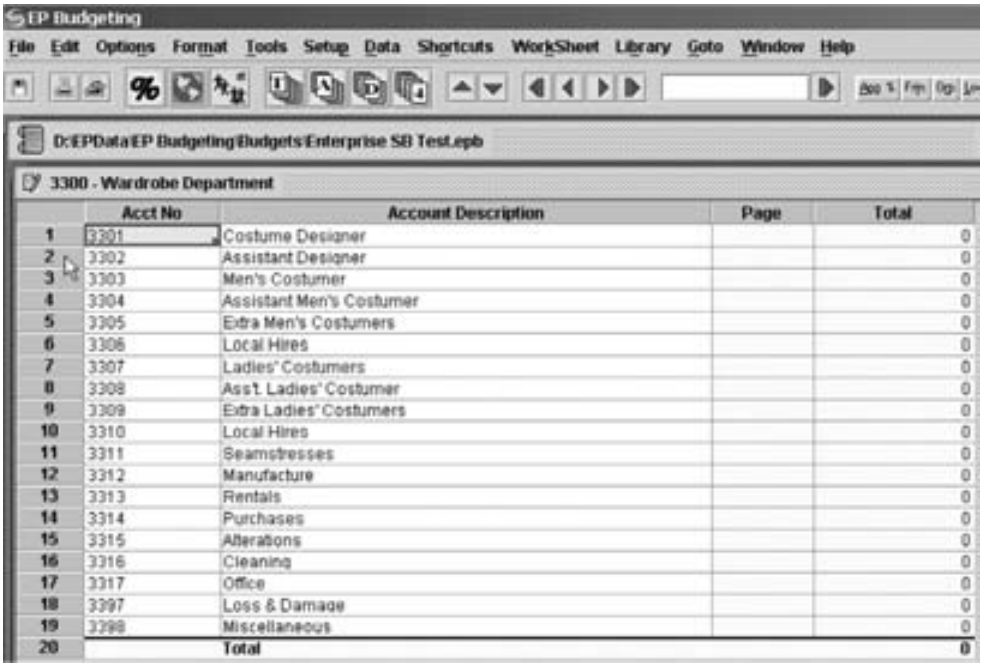
3206 - Set Security

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Day Watchman	0		1	0	0
2		Night Watchman	0		1	0	0
3		Shelter	0		1	0	0
4		Total Fringes					0
5		Total					0

Once we have spent $50,000 to build a set, we may wish to have it guarded over the weekend so that the locals don't make off with our set dressing.

3300 Wardrobe Department



	Acct No	Account Description	Page	Total
1	3301	Costume Designer		0
2	3302	Assistant Designer		0
3	3303	Men's Costumer		0
4	3304	Assistant Men's Costumer		0
5	3305	Extra Men's Costumers		0
6	3306	Local Hires		0
7	3307	Ladies' Costumers		0
8	3308	Ass't. Ladies' Costumer		0
9	3309	Extra Ladies' Costumers		0
10	3310	Local Hires		0
11	3311	Seamstresses		0
12	3312	Manufacture		0
13	3313	Rentals		0
14	3314	Purchases		0
15	3315	Alterations		0
16	3316	Cleaning		0
17	3317	Office		0
18	3397	Loss & Damage		0
19	3398	Miscellaneous		0
20		Total		0

The most important aspect of wardrobe is that it must be appropriate. It must be part of the whole picture. It cannot stand out. The genius of an Edith Head and a Theoni V. Aldredge is that their wardrobe designs perfectly complemented everything else about the films for which they were designed.

3301 Costume Designer

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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3301 - Costume Designer

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	4,000	0
2		Shoot Local	0	Weeks	1	4,000	0
3		Wrap Local	0	Weeks	1	4,000	0
4		Prep Distant	0	DistWks	1	4,500	0
5		Shoot Distant	0	DistWks	1	4,500	0
6		Wrap Distant	0	DistWks	1	4,500	0
7							0
8		Personal Equipment Ren	0	Weeks	1	0	0
9		Car Allowance	0	Weeks	1	0	0
10		**Total Fringes**					**0**
11		**Total**					**0**

Much of the time we won't need a Costume Designer per se. Only in period pieces or highly stylized films, including science fiction films, are Costume Designers really necessary. It is important that the wardrobe of a film have a consistent feel to it. Sometimes a good shopper can do that for you. Many times the Actors will be able to wear their own clothes for contemporary pieces. For those times that we are dealing with clothes that cannot be gotten off the rack, though, a designer is essential.

Costume Designers need much prep and no wrap. Other members of the Wardrobe Department need wrap time to return the clothing to the rental houses, but the Costume Designer does not do that.

3302 Men's Costumer

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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3303 - Men's Costumer

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	2,079.70	0
2		Shoot Local	0.00	Weeks	1	2,079.70	0
3		Wrap Local	0	Weeks	1	2,079.70	0
4		Prep Distant	0	DistWks	1	2,852.16	0
5		Shoot Distant	0.00	DistWks	1	2,852.16	0
6		Wrap Distant	0	DistWks	1	2,852.16	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	0	0
10		Car Allowance	0	Weeks	1	0	0
11		**Total Fringes**					**0**
12		**Total**					**0**

At times I have hired a Men's Costumer as the head of the department. It then becomes his responsibility to hire the other wardrobe persons, arrange for the rental or purchase of wardrobe, fittings, and so forth, and generally coordinate the entire department. I have also worked on shows with a primarily female cast, in which case I assigned the Women's Customer as head of the department.

In either case the Men's Costumer and Women's Costumer both need a considerable amount of prep time. Immediately after an Actor is signed to play a role in the picture, he or she will be sent to the Costume Department for measurements. Actors' composites rarely show the right measurements. And, before that, the Costumer and the Director must meet to discuss the style of the costumes. So quite a bit of prep time is necessary. When shooting is finished, the Costumer must return the clothing to the rental houses, so a few days of wrap is necessary.

In some cases, when the wardrobe is purchased rather than rented, the Actors are given the option of buying the clothing, usually at half price.

3307 Women's Costumer

If the cast of a show consists primarily of women, the head of the department might be the Women's Costumer.

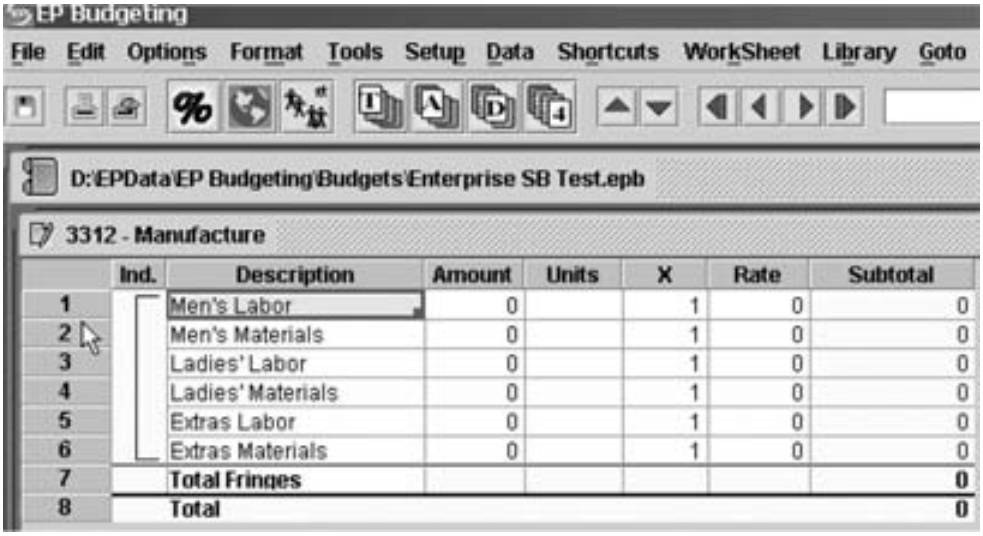
3303, 3308 Assistant Costumers

Trying to save money by hiring too few Costumers for the amount of cast we have in the show is a really bad idea. It is important to have enough Costumers and makeup people to have the cast ready for the shot when the camera is ready. Too few means that the whole crew, on overtime rates, will be waiting for the cast to be wardrobed. So if we have more than three or four Actors in the cast on any one day, we need to hire extra Costumers to keep everyone ready on time.

3311 Seamstresses

When first purchased, costumes will have to be fitted to the Actors. If they do not fit per the Director's instructions, they must be altered. And we can't forget that sometimes the Director wants the clothes to be ill-fitting for certain characters. So Seamstresses usually work only during the prep period of a film and occasionally during the shoot for a day or two.

3312 Manufacture



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Men's Labor	0		1	0	0
2		Men's Materials	0		1	0	0
3		Ladies' Labor	0		1	0	0
4		Ladies' Materials	0		1	0	0
5		Extras Labor	0		1	0	0
6		Extras Materials	0		1	0	0
7		Total Fringes					0
8		Total					0

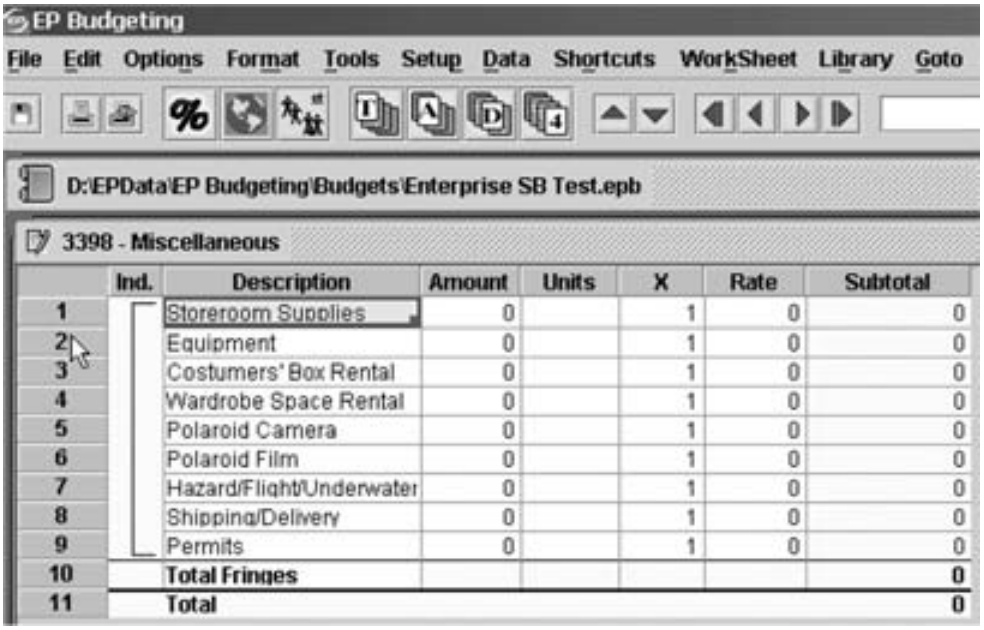
Care must be taken with this department. Normally one would assume that an Actor can be easily fitted with clothes from his or her own closet or off the rack in a store. But once in a while we will be called on to cast an outsized person, and this account will be necessary. I once did a TV series with an Actor who was 6 feet 8 inches tall, and every last piece of wardrobe for him had to be handmade. There weren't even racks that large!

3316 Cleaning

This is one account not to forget. Every major production center in the United States has at least one cleaner that stays open all night to handle the film traffic. In those cities that do not, we can always pay a cleaner to stay open. Every night it will be necessary to have the wardrobe cleaned. During filming the clothes become clogged with makeup and sweat.

This cost can vary depending on the numbers of extras and principals on the set in any one day. It also can be awfully pesky, as it was on one show I did in which the Producers forgot to budget for it, an oversight amounting to hundreds of dollars per week.

3398 Other Charges



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Storeroom Supplies	0		1	0	0
2		Equipment	0		1	0	0
3		Costumers' Box Rental	0		1	0	0
4		Wardrobe Space Rental	0		1	0	0
5		Polaroid Camera	0		1	0	0
6		Polaroid Film	0		1	0	0
7		Hazard/Flight/Underwater	0		1	0	0
8		Shipping/Delivery	0		1	0	0
9		Permits	0		1	0	0
10		**Total Fringes**					**0**
11		**Total**					**0**

Costumer's Box Rental

I have rented everything from just a sewing machine to an entire Wardrobe Department in a trailer, including washing machines, racks, ironing boards, and dressing rooms. When renting something from the head of the Wardrobe Department, check it out thoroughly to make sure that everything works, and then check with the Transportation Department to see what they can offer of the same ilk and at what price. Usually, we save money by using our employee's equipment instead of renting from the outside.

Wardrobe Department Space

If we are not operating on a major studio lot and our office space will not suffice for wardrobe fitting and storage, we must rent more space somewhere else. Most cinema wardrobe suppliers will rent us space, or perhaps a corner of a warehouse somewhere. On *War and Remembrance* we built a whole separate Wardrobe Department into the warehouse in which we had built the sets.

Polaroid Camera/Film

This is one department that will need Polaroid supplies. After finishing each scene the wardrobe people will take Polaroids of all the Actors for that scene, so that if retakes are necessary the wardrobe can be matched exactly. The Makeup Department likewise uses Polaroids for the same purpose.

3400 Makeup and Hair Department

EP Budgeting

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3400 - Makeup & Hair Department

	Acct No	Account Description	Page	Total
1	3401	Head Makeup Artist		0
2	3402	Assistant Makeup Artist		0
3	3403	Extra Makeup Artists		0
4	3404	Local Hires		0
5	3405	Body Makeup Artists		0
6	3406	Head Hair Stylist		0
7	3407	Assistant Hair Stylist		0
8	3408	Extra Hair Stylists		0
9	3409	Local Hires		0
10	3410	Makeup Supplies		0
11	3411	Hair Supplies		0
12	3412	Wigs/Hairpieces		0
13	3413	Special Makeup Design		0
14	3414	Prosthetics		0
15	3415	Special Appliances		0
16	3416	Rentals		0
17	3497	Loss & Damage		0
18	3498	Miscellaneous		0
19		Total		0

It always is a good idea to check with the production departments of prior shows that employed the Actors we have hired to determine how long each requires in makeup every morning. Most men and children, unless there are special circumstances such as prostheses, need only 15 minutes to a half hour. On the other hand, most women require anywhere from a half hour to (I'll never forget this one) four hours, just for everyday makeup. Also, check on the Makeup Department's requirements. This will determine the call times for our Makeup Department and talent. After the first day's shooting, change the call sheet to what it should have been.

3401 Makeup Artists

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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3401 - Head Makeup Artist

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	2,865.80	0
2		Shoot Local	0.00	Weeks	1	2,865.80	0
3		Wrap Local	0	Weeks	1	2,865.80	0
4		Prep Distant	0	DistWks	1	3,930.24	0
5		Shoot Distant	0.00	DistWks	1	3,930.24	0
6		Wrap Distant	0	DistWks	1	3,930.24	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	0	0
10		Car Allowance	0	Weeks	1	0	0
11		**Total Fringes**					**0**
12		**Total**					**0**

The fine art of makeup is the ability to not only make an Actor's face acceptable for the screen but also enhance it in any way called for by the script. This can be beauty, horror, or weather-beaten, or anything in between. Next time you get up in the morning, before you go to work, look closely at your face in the mirror. If you just glance at it, as is done 99 percent of the time, it looks like a regular face, right? Now look very closely. Even if you use makeup, there are still blemishes and patches of slightly different colors on your skin. Everyone has them. In normal everyday commerce we ignore these things. Our mind's eye adjusts, and people look pretty darned good, actually. Now look very closely at your face and imagine what it would look like if it were blown up to a 20-foot-tall image on the movie screen. Those tiny blemishes and patches that we so casually ignore in daily life suddenly become huge boulders and gullies and strange markings of all kinds.

The Makeup Department has the job of making the Actors' faces look gorgeous even when blown up to a 20-foot-tall image.

Time is another factor in hiring Makeup Department personnel. We never want to wait on set for an Actor to get into makeup. It is imperative that we hire enough Makeup Artists and Hair Stylists to prevent that from happening, just as we did in the Wardrobe Department.

Makeup Artists can be the unsung heroes of the show. They take the time in the morning with the Actors not only to do their makeup but also to put them in the proper frame of mind for the rest of the day. This can also work in reverse. On

one movie I was on, the Production Manager religiously shorted the crew's paychecks, sometimes refusing to pay their overtime. The makeup folk spent their time with the Actors in the morning complaining, and justly, about the paychecks. By the time the Actors walked onto the set they were so distraught that it took a half hour of crew time to calm them.

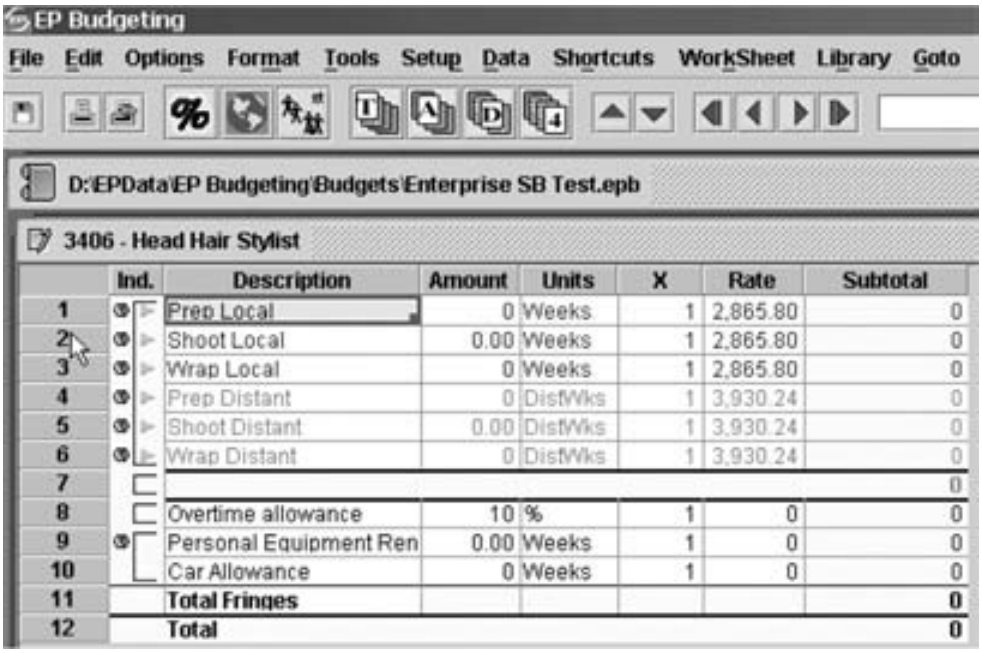
3405 Body Makeup

The Union requires that a qualified Body Makeup Artist be hired to apply makeup higher up the arm than the wrist and higher up the leg than the ankle. In practice, we use our own discretion in terms of the body areas to be covered. Body makeup normally is done by a person of the same gender as the person being made up. We will need body makeup for scenes in which people are sunbathing on the beach or otherwise revealing more skin than usual.

Body Makeup Artists are hired only for the day needed and are not employed for the shooting length of the picture.

Frank Westmore, the youngest of the legendary Westmore brothers, was charged with making up a couple of thousand extras every morning for *The Ten Commandments.* He invented a spray-paint system of spraying the extras each morning in the proper color for their character, and this system is still used.

3406 Hair Stylists



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	2,865.80	0
2		Shoot Local	0.00	Weeks	1	2,865.80	0
3		Wrap Local	0	Weeks	1	2,865.80	0
4		Prep Distant	0	DistWks	1	3,930.24	0
5		Shoot Distant	0.00	DistWks	1	3,930.24	0
6		Wrap Distant	0	DistWks	1	3,930.24	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0.00	Weeks	1	0	0
10		Car Allowance	0	Weeks	1	0	0
11		**Total Fringes**					**0**
12		**Total**					**0**

Hair is very important to the look of a performer. Remember, without it the performer would be bald. There will be times when an Actor will have to have his or her hair dyed daily. Call times must be adjusted to compensate for this.

A TV show I was involved with recently had a dog and a man paired as a police team. The Executive Producer insisted on a screen test with the dog and the man to see if the "chemistry" between them was right for the show; that is, would the dog bite the man? On seeing the screen test the Producer decided that the dog and Actor worked out fine, but the dog was the wrong color. A Hair Stylist was hired to dye the dog a slightly lighter color per the Producer's request. Then another screen test was filmed to check the chemistry again. On this one, the dog just sat there and scratched, because the dye irritated its skin. The things we do for the sake of art!

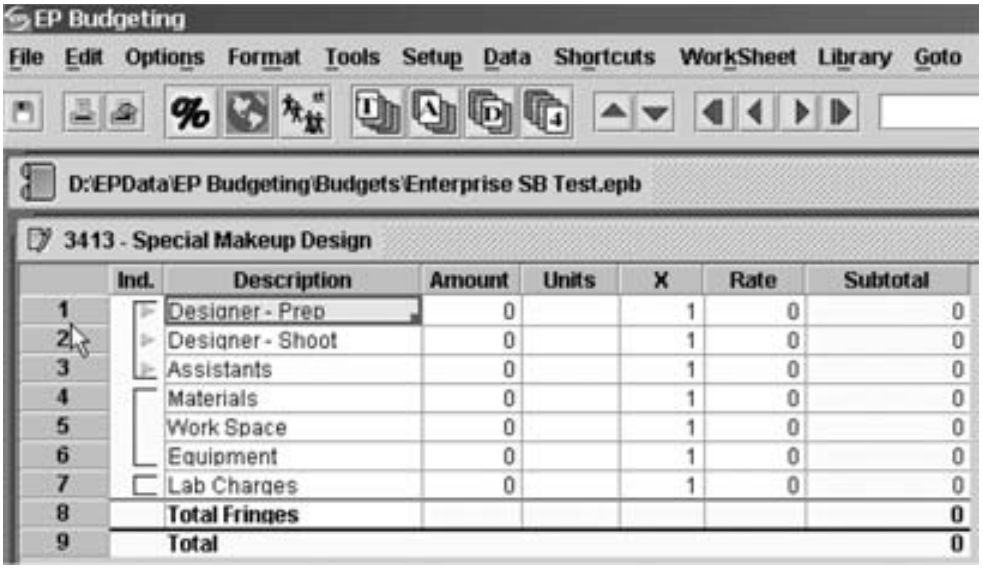
3410 Makeup Supplies

We must budget for the sponges, pancake, and other makeup substances that will be used up during the course of filming.

3412 Wigs and Hairpieces

We need these items for many reasons—the most obvious one is that the stunt doubles seldom have the same hair color as the actors and have to wear wigs to look like them. Wigs can be expensive, so we must be sure to budget accordingly.

3413 Special Makeup Design



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Designer - Prep	0		1	0	0
2		Designer - Shoot	0		1	0	0
3		Assistants	0		1	0	0
4		Materials	0		1	0	0
5		Work Space	0		1	0	0
6		Equipment	0		1	0	0
7		Lab Charges	0		1	0	0
8		Total Fringes					0
9		Total					0

We will use this account only when special makeup is necessary, as in science fiction shows. We must take care to schedule enough time for special makeup—on the series *Planet of the Apes,* it took four hours every morning to make up each "monkey." We also must give our Makeup Designer plenty of time to prepare for the show, because prostheses and masks must be made to order for the show, usually in quantity, and each must be custom-designed for the Actor who will wear it.

3414 Prostheses

This job usually will fall to some people like the Burmans who have a long history of making good appliances and prostheses for the movie business. I know Producers who tried to get away cheap a couple of times and spent more money correcting the errors than it would have taken to have the prosthesis made properly in the first place.

Prosthesis: Usually an addition to someone, such as a fake arm or leg or false teeth. A prosthesis, to work properly, must be designed well in advance of filming and tested on the Actor, preferably on film (or tape), to see how it photographs. Something that looks good to the eye might look ridiculous on a large screen. If we are filming a horror epic it is essential that the Director and Makeup Artist together decide what look the creature will have. We might consult our Wardrobe Department as well in case a prosthesis extends below the neckline, affecting the size of clothes.

It also is important to give the makeup folk the time necessary to build or fashion the devices to be worn. Casts of the Actors must be made, and forms must be fitted to their faces or other parts of anatomy. As just stated, a little more money spent for a high-quality job here will save lots more money when we are filming and the false teeth don't fit and have to be reworked on the set.

3415 Special Appliances

"Appliances" usually refers to something someone wears, such as in *Planet of the Apes,* when whole new heads were designed for the Actors. The makeup devices that fit over the Actors' real heads are referred to as Appliances.

3498 Other Charges

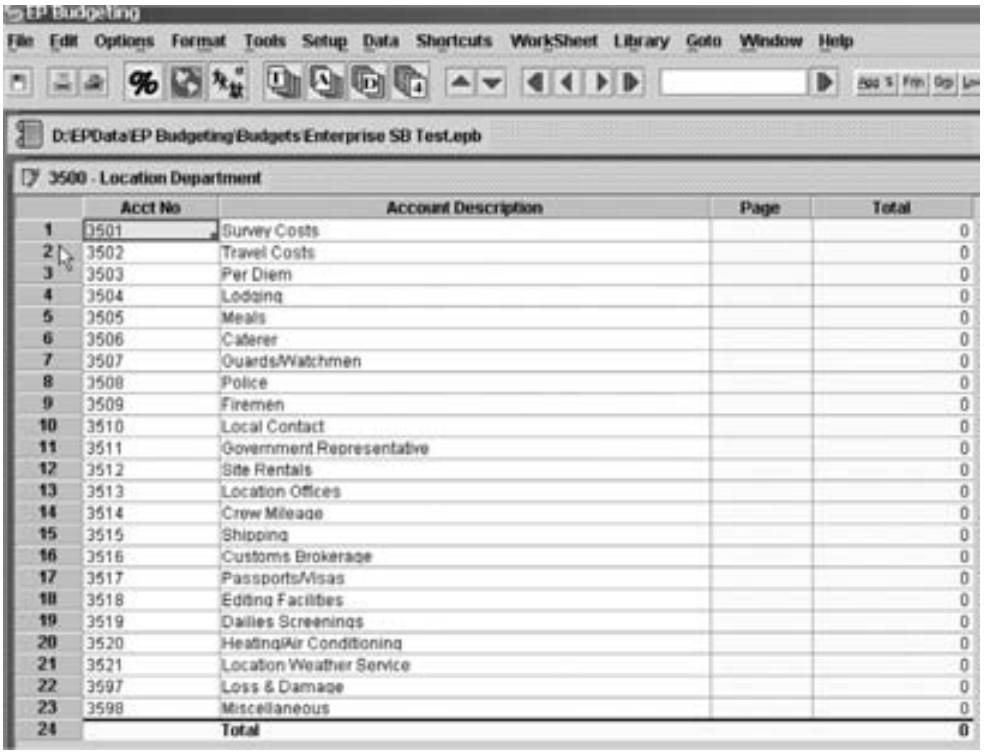
Makeup Tests

If we have special makeup or hair needs and we have to test them, we can't forget to budget for it.

Polaroid Camera/Film

On one movie that was filmed in New York, the female lead insisted on her own Hair Stylist, a young man who had never worked in movies before. He did not understand continuity, and for the first two days he took the Actor's wig home and restyled it at night. Her hairstyle changed from long shot to close-up in the same scene. Polaroid cameras can be useful in preventing this unhappy situation.

3500 Location Department



	Acct No	Account Description	Page	Total
1	3501	Survey Costs		0
2	3502	Travel Costs		0
3	3503	Per Diem		0
4	3504	Lodging		0
5	3505	Meals		0
6	3506	Caterer		0
7	3507	Guards/Watchmen		0
8	3508	Police		0
9	3509	Firemen		0
10	3510	Local Contact		0
11	3511	Government Representative		0
12	3512	Site Rentals		0
13	3513	Location Offices		0
14	3514	Crew Mileage		0
15	3515	Shipping		0
16	3516	Customs Brokerage		0
17	3517	Passports/Visas		0
18	3518	Editing Facilities		0
19	3519	Dailies Screenings		0
20	3520	Heating/Air Conditioning		0
21	3521	Location Weather Service		0
22	3597	Loss & Damage		0
23	3598	Miscellaneous		0
24		Total		0

When I first started working in the movie business it was very difficult to film on location. The machinery of filmmaking was very cumbersome. Today it is much lighter and simpler, although for some applications it is still practical to construct a set with wild walls and film in studio.

Wild walls: Walls that can be easily moved to facilitate movement of cameras and lights.

Nowadays it is common to film on location. Studio filming is used only when necessary—for standing sets, for instance, or when special effects are needed.

Because of the increasing use of location vans (the original was the late, sorely lamented Cinemobile), very light self-blimped cameras, quartz lights, and portable sound recorders, location filming is the rule rather than the exception. Locations are always more realistic than sets; filming even in remote areas of foreign countries has become an everyday experience.

3501 Survey Costs

EP Budgeting

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3501 - Survey Costs

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Travel	0		1	0	0
2		Accomodations	0		1	0	0
3		Per Diem	0		1	0	0
4		Car Rentals	0		1	0	0
5		Research Expenses	0		1	0	0
6		Entertainment	0		1	0	0
7		Still film/lab	0		1	0	0
8		Video Equipment	0		1	0	0
9		Video Cassettes	0		1	0	0
10		Telephones	0		1	0	0
11		Fax Charges	0		1	0	0
12		Gratuities	0		1	0	0
13		Local Contacts	0		1	0	0
14		**Total Fringes**					**0**
15		**Total**					**0**

It is a very good idea, if you intend to go on location, to contact the local film commission of the area to which you are going. All states, most large cities, and many foreign locations maintain film commissions whose purpose is to lure Hollywood to spend millions of dollars in their local economy. Many of these film commissions have offices in Los Angeles. A phone call will get you wonderfully idealized books of photos, lists of local talent and crews, and other devices to promote filming in that area. These can save a lot of trouble in finding just the right location.

In Great Britain a survey is called a *recce* (pronounced "WRECK-ee"). The British have other amusing words for their movie business. I once asked Richard Lester if he needed a helicopter for a particular scene. He answered, "No, a zip-up will do." In my naive mind a zip-up is what happens after we—well—leave the set for a minute. In Britain a "zip-up" is what we call a parallel.

Parallel: A system of platforms, built one on top of the other in increments usually of six feet, on which a camera crew and equipment can stand for filming.

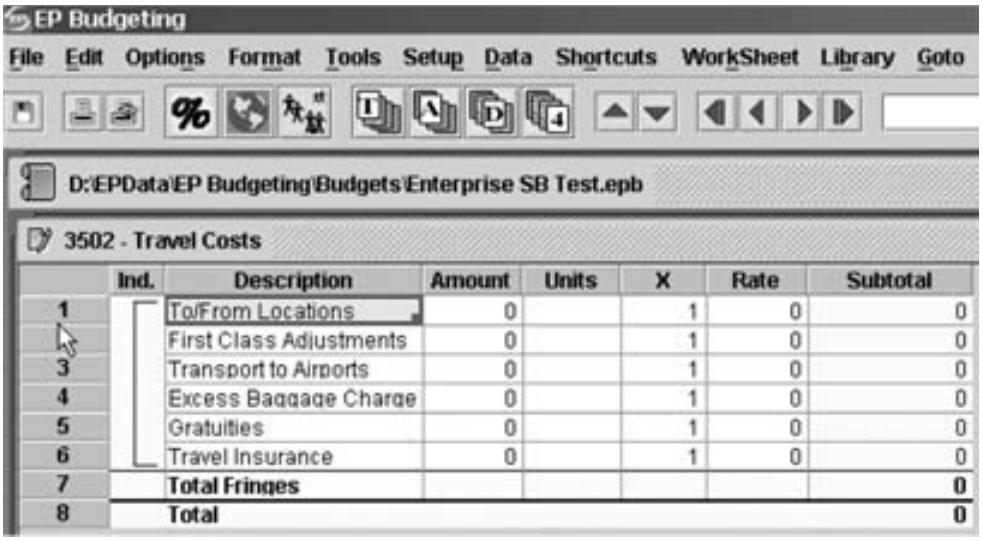
Videotape Equipment

When we scout distant locations we must bring back with us some graphic representation of what we have seen. Videotape is ideal for this. Handicams and digital video cameras are so small that they are little more trouble than still cameras. Many digital still cameras can take thirty-second videos as well. They can be rented for little money and easily pay for themselves in the convenience of showing Art Directors, Producers, studio chiefs, Cinematographers, and the rest what a location looks like. I recommend them highly.

Still Film and Lab

Still photographs also are ideal for scouting distant locations. Digital stills can be printed out on site without using a lab. They can also be attached to e-mail to send to the Producer the same day. Canons and Nikons are so small that they are no more trouble than video cameras. They can be rented, usually, for little money, and they easily pay for themselves in the convenience of showing Art Directors, Producers, studio chiefs, Cinematographers, and the rest what a location looks like. I recommend them highly.

3502 Travel Costs



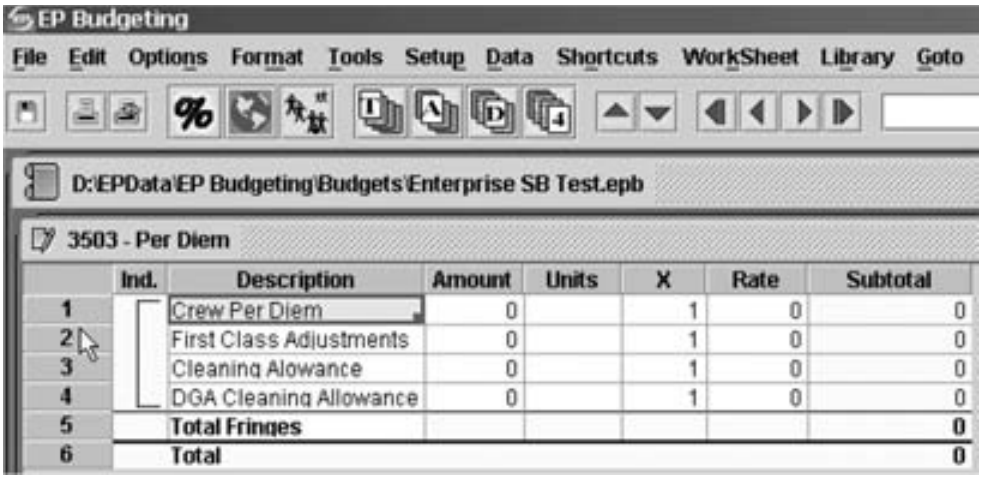
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		To/From Locations	0		1	0	0
2		First Class Adjustments	0		1	0	0
3		Transport to Airports	0		1	0	0
4		Excess Baggage Charge	0		1	0	0
5		Gratuities	0		1	0	0
6		Travel Insurance	0		1	0	0
7		**Total Fringes**					**0**
8		**Total**					**0**

Remember that when we travel, not only our crew but also our equipment has to get to the location somehow. I have been able at times to travel very light and check the equipment into the airport as excess baggage. Other times I have had to rent barges to ferry equipment, trucks, wardrobe, and so on thousands of miles across oceans.

Also, be mindful that our Union contracts with certain of our crew and all of our cast require first class transportation. Do not assume that they will waive this. Steerage is no fun for someone who is 6 feet 2 inches tall. (Personal experience!)

In some cases we contractually must provide for flight insurance. We also must be sure that our travelers fill out beneficiary cards before traveling, or else the benefits in case of accident would be paid to the Producer instead of the proper heirs.

3503 Per Diem

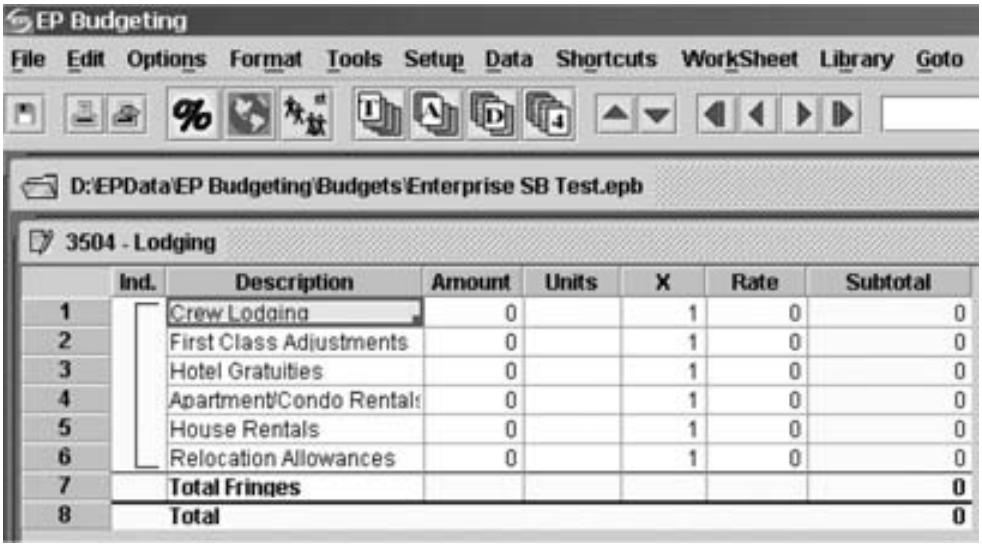


	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Crew Per Diem	0		1	0	0
2		First Class Adjustments	0		1	0	0
3		Cleaning Alowance	0		1	0	0
4		DGA Cleaning Allowance	0		1	0	0
5		**Total Fringes**					**0**
6		**Total**					**0**

Per diem: The money paid to crew and cast members to cover day-to-day expenses exclusive of the lodging, which the company pays for, and the location lunches, which the Caterer provides. It usually consists of money for breakfast and dinner for six days, and breakfast, lunch, and dinner for the seventh day. This price varies from city to city. In New York City, obviously, it will be greater than in Newton, Massachusetts.

Furthermore, the Directors Guild of America (DGA) requires the company to pay all its members a cleaning allowance for each week spent on distant location.

3504 Lodging



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Crew Lodging	0		1	0	0
2		First Class Adjustments	0		1	0	0
3		Hotel Gratuities	0		1	0	0
4		Apartment/Condo Rentals	0		1	0	0
5		House Rentals	0		1	0	0
6		Relocation Allowances	0		1	0	0
7		**Total Fringes**					**0**
8		**Total**					**0**

If the crew is to stay on distant location overnight, we have to provide them a place to sleep. For union members we will have to provide individual rooms for each crew and cast member. This brought about an amusing problem on a show I did. The Boom Operator was the wife of the Sound Mixer. I had to get a special waiver from the union for them to share a room.

Apartment/Condo Rental

When a show is shot over a long term, it is cost effective to rent apartments for those folks who are staying for several months, rather than let hotel bills chew into the budget. A nice apartment with a view and a microwave oven can cost as little as a third or a quarter of a suite in a moderate hotel. Local film commissions sometimes have lists of such places.

House Rental

In rare instances we contractually will have to provide a house for a Star. This usually involves not only renting the house but also displacing a family, who will have to be paid to live elsewhere for the duration of filming. Try to avoid this if possible, but, when necessary, be sure to budget not only for the rental but also for relocation of the displaced family.

3506 Caterer

EP Budgeting

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3506 - Caterer

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Cook/Driver - Local	0.00	Weeks	1	2,039.80	0
2		Cook/Driver - Distant	0.00	DistWks	1	2,763.60	0
3		Helper - Local	0.00	Weeks	1	775	0
4		Helper - Distant	0.00	DistWks	1	970	0
5		Extra Cook/Drivers	0		1	2,039.80	0
6		Extra Helpers	0		1	775	0
7		Overtime allowance	10	%	1	0	0
8							0
9		Lunches - Local	0.00	Weeks	1	12.5	0
10		Lunches - Distant	0.00	DistWks	1	12.5	0
11		Dinners	0.00	Days	1	9.5	0
12		Breakfasts	0		1	0	0
13		Snacks	0		1	0	0
14		Catering Unit	0		1	0	0
15		Tables/Chairs/Setups	0		1	0	0
16		Shelter	0		1	0	0
17		Gas/Oil/Maintenance	0		1	0	0
18		Total Fringes					0
19		Total					0

A Caterer usually becomes the repository of all the ills of the company. I have hired few Caterers who were able to keep everyone on the crew happy all the time. Most Caterers who handle movie companies are really very respectable chefs who do an extremely difficult job very well in spite of the abuse they almost invariably get from the more dour crew members.

Try to remember a couple of guidelines here. The Caterer should have more than one truck. If the Caterer's only truck breaks down on the way to location, hiring another Caterer on short notice can be a costly remedy. Also, in the choice of food, remember that some people eat only vegetarian meals or have other dietary requirements, so a good salad bar can solve a multitude of sins.

In budgeting, remember that we have to provide not only for the crew, cast, and Extras, but also for any unexpected guests—if we are working for a major Producer guests will almost always appear at the location coincidentally with the lunch time,

just to make sure that the show is going well. Also, if we are using someone's house as a location, it is politic to invite the family to lunch.

Furthermore, for budgeting purposes, we should remember to budget for a respectable percentage of "dinners" or second meals, for those times when filming runs late. About 30 percent of the number of days spent filming usually is about right, unless the Director is out of control.

Breakfasts cannot be forgotten either. The cast members who arrive early for makeup and wardrobe, the makeup and wardrobe folks, and the Drivers, who drove the trucks in earliest of all, need to be fed. This can add up to as many as twenty-five people each day who get a free breakfast.

The six-hour rule: A California state law that requires that an employer must give an employee a lunch break no later than six hours after work is begun, and a dinner break no later than six hours after the lunch break has finished. This is not in movie contracts, it is the law, and as an employer we must follow it.

When we have huge numbers of Extras it is wise to hire two catering trucks to feed everyone in a timely fashion. The crew will eat a normal lunch; the second line for the Extras can have equally good food but perhaps not so great a variety, so it will cost us less.

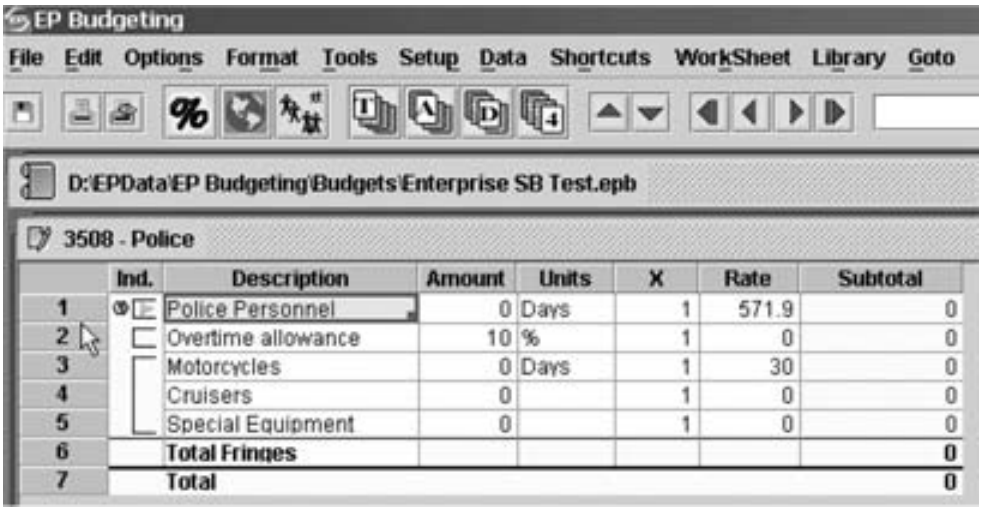
Enclosures

Remember that when we are feeding our crew on location we should try to keep them dry and warm or cool, when possible. I have rented tents for use during snowstorms in Colorado and during heat waves in the Mojave Desert.

3507 Guards

Most union contracts provide for a guarded parking lot for the Actors and crew during filming. Several excellent guard services cater to the movie industry. The important thing here is the presence of an actual human being to guard the cars, not a video camera. A real person is a better deterrent to car stereo resellers.

3508 Police



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Police Personnel	0	Days	1	571.9	0
2		Overtime allowance	10	%	1	0	0
3		Motorcycles	0	Days	1	30	0
4		Cruisers	0		1	0	0
5		Special Equipment	0		1	0	0
6		Total Fringes					0
7		Total					0

The presence of uniformed officers on location reassures the local populace that we are legitimate and reassures the crew that the local populace probably won't become too rambunctious. Many cities require police officers to be present when we are filming on public property, or even when we are filming on private property but have our trucks parked on public property. It is best to check with the local authorities for the local rules. Most cities have a group of police officers who are used to working with movie companies.

Many cities, even New York City, charge nothing for the police officers who stay with us on location. We need them for traffic control, to help with running shots, and to keep the locals away from the equipment. Los Angeles is still a bit retrograde, requiring us to hire off-duty police officers for these purposes.

Police officers can be a great help in filming. I was out of town in a major city once and needed a traffic jam for a very long shot of the main character stuck in traffic. A local police officer told me exactly where to stall a car on the freeway to create the most beautiful traffic jam I ever saw. We got the shot in five minutes, moved our stalled car, and the jam was freed up in another five minutes, causing very little disruption of traffic.

3509 Fire Marshal

Any time we are filming in a location to which the public has access or whenever there is any sort of combustible material being filmed, such as a lit fireplace, we will probably need a Fire Marshal present. We're required by law to ask the Fire Department if a Fire Marshal is necessary, and it will either assign one to us or not.

3510 Local Contact

EP Budgeting

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3510 - Local Contact

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep	0	Weeks	1	0	0
2		Shoot	0.00	DistWks	1	0	0
3		Wrap	0	Weeks	1	0	0
4		Car Expenses	0		1	0	0
5		Telephone Expenses	0		1	0	0
6		Fax Expenses	0		1	0	0
7		Still Film/Lab	0		1	0	0
8		Total Fringes					0
9		Total					0

Sometimes it is most valuable to hire a local resident who knows the streets, highways, buildings, and, most important, the social structure of the town in which we are filming. We could find ourselves stepping on fewer toes that way. The local film commission usually has lists of public-spirited folk who want to help.

3511 Government Representative

EP Budgeting

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3511 - Government Representative

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Government Representa	0		1	0	0
2		Censor	0		1	0	0
3		Local Film Commission	0		1	0	0
4		Total Fringes					0
5		Total					0

In foreign countries, this person can be a great help in getting equipment, film, and personnel into and out of the country. Different countries have different laws governing this, and generally it is helpful to try to obey the local laws.

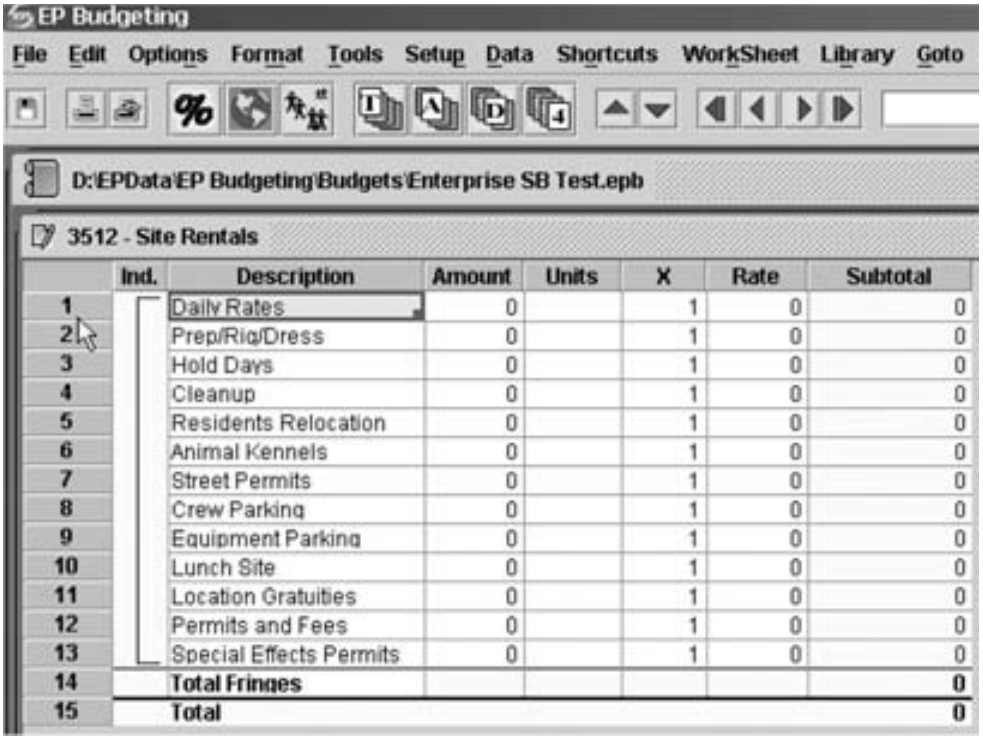
Be aware, when shipping equipment into a country for your own use and with the intent of shipping it home when finished, that a system, called a "carnet," enables shipping such material into many countries without paying customs fees.

Carnet (pronounced car-NAY): Customs declaration in which we solemnly swear that the materials we import into a country are for our own use, that they are not for resale, and that we will return them to their point of origin when finished.

Censor

This usually is necessary only in foreign countries where there is some kind of government control or where the government is particularly sensitive to criticism for some reason. Those countries are becoming fewer and fewer, by the way.

3512 Site Rentals



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Daily Rates	0		1	0	0
2		Prep/Rig/Dress	0		1	0	0
3		Hold Days	0		1	0	0
4		Cleanup	0		1	0	0
5		Residents Relocation	0		1	0	0
6		Animal Kennels	0		1	0	0
7		Street Permits	0		1	0	0
8		Crew Parking	0		1	0	0
9		Equipment Parking	0		1	0	0
10		Lunch Site	0		1	0	0
11		Location Gratuities	0		1	0	0
12		Permits and Fees	0		1	0	0
13		Special Effects Permits	0		1	0	0
14		**Total Fringes**					**0**
15		**Total**					**0**

Site rentals can vary widely from place to place, from a few kroner or zlotys to thousands of dollars. On a recent production, a sequel, we needed the same house that had been established in the earlier show. The owners saw us coming and charged $4,000 per day. We also had to put them up in the best hotel in the city, after they had returned from their fully paid vacation at our expense.

On the other hand, I was filming once in Montpelier, Vermont; the owner of a large mansion, bless her, wanted to pay me to use her house in the film.

We must remember that each location requires several areas of operation: the actual set itself, production truck parking, street access, crew parking, a crew lunch area, and street and business permits.

Street Permits

Almost any local government rubs its hands in glee at the approach of a filming company. The street permits alone usually will support one or two local services for a few months. Furthermore, a study conducted by a local government on one of my distant locations calculated that because of the extensive use of local facilities, each dollar spent by a movie company on location is multiplied in the local economy by a factor of 5. In other words, we hire a local Caterer. The Caterer hires extra employees for our show. The extra employees have more money to spend in the local economy, giving more local people jobs, and so forth. This multiplies the effect of our presence on the local economy.

The Los Angeles City, Los Angeles County, and California State governments maintain offices in Hollywood that would be overjoyed to supply us with information about filming on their streets, including street permit fees, police requirements, and so forth.

Crew Parking

Crews must have a place to park. In some cases a guard is needed in the parking area so crews do not worry about having cars broken into. Normally the location manager will arrange for a large enough parking lot to accommodate crew vehicles, production van, and equipment trucks, and still have room left over to serve the crew lunch. It doesn't have to be as large as Kansas; Rhode Island will do.

Street Parking

Our permit should enable us to keep our necessary equipment as close as possible to the set. If we are filming in a house and the crew and trucks are parked a block away, it is advisable to obtain a street parking permit for at least the camera truck, because the Camera Assistants will be running back and forth to it every few minutes for lenses and such. The ideal situation, of course, is to film in a building in the middle of a large parking lot.

Lunch Site

The cast and crew members have to eat somewhere. I remember filming a show in Chicago when the Location Manager forgot to arrange for a lunch site and it was snowing outside. I got lucky. Next door was an unused bank building. The caretaker balked at first, but eventually the thought of a free lunch and being around all those movie stars persuaded him.

Location Gratuities

We also will be spending more money from this account in other areas. For instance, suppose we are filming at 3:00 AM in the middle of a wheat field in Kansas and the next-door neighbor suddenly appears and fires up a power lawn mower. Does this person want to mow the lawn? No, the gardener wants some of those location gratuities.

Kennel

No matter where we film, even in Point Barrow, Alaska, there will always be a next-door neighbor whose dog barks incessantly. We have to pay to have the cur kenneled while we shoot. Of course, we could loop the whole scene, which is probably much more expensive.

Repair

Our location agreement probably reads that when we have finished filming in a particular location we must return it to its former condition. Several companies in Los Angeles specialize in repairing the little nicks and scratches in balustrades and antique furniture for movie companies. We also could have the Art Department handle the problem. Either way, it is wise to cooperate with the owner as much as practicable to restore the location because another film company may wish to use the same location next week or we may want to go back for retakes.

3513 Location Offices

After we have put up the crew in a hotel, we will want a base of operations for ourselves. Sometimes one large room will serve as a headquarters for everyone, and sometimes we take a corridor of the hotel with several adjacent rooms for the various departments.

Mobile Office

At times I have rented an entire mobile office, consisting of a motor home or converted bus decked out with desks, copiers, fax machines, computers, portable phones, and even a conference room.

3514 Crew Mileage

If crew and cast members must drive daily to a distant location, they will request reimbursement for the use of their vehicles. Contractually we have to reimburse

our cast and DGA members at $0.30 and $0.31 per mile, respectively. We pay Teamsters not only mileage but also rental for their autos on a per week basis.

3515 Shipping

EP Budgeting

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3515 - Shipping

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Film Shipping	0		1	0	0
2		Airport Pickup/Delivery	0		1	0	0
3		Equipment Shipping	0		1	0	0
4		Pickup/Delivery	0		1	0	0
5		Crating/Packing	0		1	0	0
6		Load/Unload Labor	0		1	0	0
7		Export Taxes	0		1	0	0
8		**Total Fringes**					**0**
9		**Total**					**0**

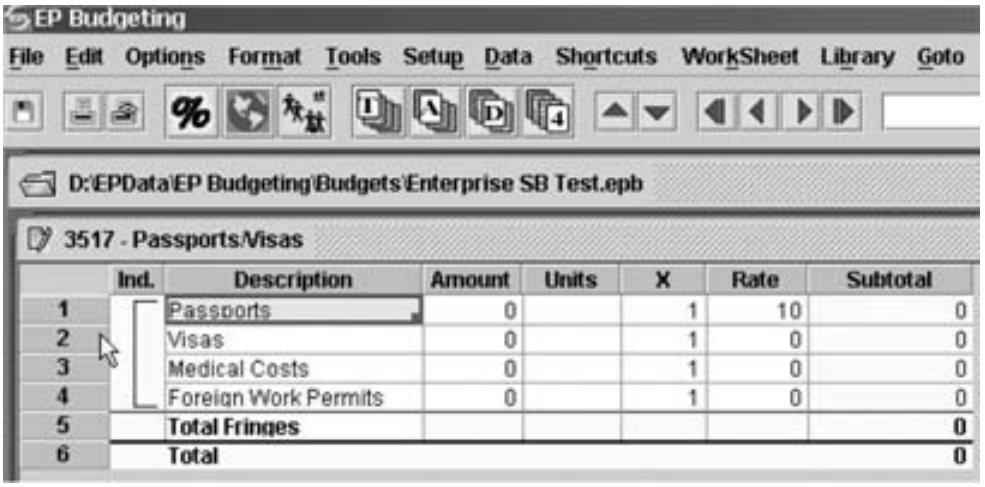
If we have a huge amount of equipment, we may wish to ship it instead of taking it as overweight luggage. Shipping overseas can be amusing. I had to ship a forty-foot trailer, filled to the rafters with equipment containers, to a Caribbean island for a location shoot. The only possible route was to have the trailer shipped from Florida to one island, offloaded, and shipped by barge to the location, the location's docks being too small to handle the normal container ship. The stopover proved to be troublesome. A local customs officer insisted that the truck be opened and every single equipment container opened and the contents verified against the waybill before releasing it for the location. This threatened to hold us up for a week. It's amazing what a case of good rum will do for international relations!

We must remember that, in shipping, the items not only must be shipped but also must get to the airport for shipping, and be picked up from the airport and transported to the location, so those costs must be figured in.

3516 Customs Fees

It is advisable to contact a reputable customs brokerage firm if filming on foreign soil. Customs fees vary widely from place to place, and we do not wish to be caught short.

3517 Passports and Visas



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Passports	0		1	10	0
2		Visas	0		1	0	0
3		Medical Costs	0		1	0	0
4		Foreign Work Permits	0		1	0	0
5		Total Fringes					0
6		Total					0

Passports

It usually takes two weeks to obtain a passport from the State Department. We can request a rush order, which could mean next-day or two-day service, but most of us just keep our passports up to date, looking with dismay at our changing passport pictures as they are updated every few years.

Visas

Sometimes it is necessary to obtain travel visas to enter a foreign country. The local consulate should be contacted as soon as possible when we know we are going, to give it time to do the bureaucratic thing. It may be necessary for us to obtain other papers as well, depending on the country.

Medical Exams

These can be done by any reputable doctor. We may also need to have inoculations against certain diseases.

Foreign Work Permits

In some countries, such as Canada, it is necessary to obtain work permits for ourselves and the cast and crew members. Some countries insist that we hire a certain percentage of native workers for the film; others just want our income. We must check with the local consulate for the rules specific to the country in which we will be filming.

Interestingly enough, a friend of mine was scouting a foreign country in which his grandparents had been born. The first night there, my friend was arrested by the local militia and told that because his grandparents had been born there he was con-

sidered a native and was being drafted into the army. (This was another situation in which a case of good rum proved to be amazingly helpful.)

3520 Heating and Air-Conditioning

At times we need to hire an air-conditioning service for the comfort of the actors and the crew. I once filmed in a state prison during the heat of the summer with a couple of actors who were over 70 years old. The silly state authorities had forgotten to install air-conditioning for the inmates. I brought out a unit from Los Angeles that air-conditioned a whole wing of the building so that our actors could work in some kind of comfort. The inmates of that wing were sorry to see us wrap.

When filming outside during the coldest part of winter, we will want to rent space heaters for the crew and Extras to huddle around between shots. We just have to be aware of the usual safety precautions for such devices.

3521 Location Weather Service

A few good nationwide weather services can give accurate predictions, for the next few hours anyway. If we need a weather report immediately and have no such service, phoning the local airport and asking for cloud cover for the next few hours will give us a short-term prediction, but we can't do that more than once or twice because eventually they catch on that we aren't flying Piper Apaches after all.

3600 Transportation Department

EP Budgeting

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3600 - Transportation Department

	Acct No	Account Description	Page	Total
1	3601	Transportation Coord.		0
2	3602	Transportation Captain		0
3	3603	Dispatcher		0
4	3604	Mechanic		0
5	3605	Drivers		0
6	3606	Picture Vehicles		0
7	3607	Production Vehicles		0
8	3608	Personnel Vehicles		0
9	3609	Self-drive Rentals		0
10	3610	Pickup/Delivery Charges		0
11	3611	Gas/Oil/Maintenance		0
12	3612	Trucks to Location		0
13	3613	Vehicle Preparation		0
14	3614	Special Equipment		0
15	3615	Stunt Vehicles		0
16	3616	Office Expenses		0
17	3617	Overtime for drivers		0
18	3697	Loss & Damage		0
19	3698	Miscellaneous		0
20		Total		0

The Transportation Department is one of the most crucial areas of the budget—it is definitely not to be taken for granted.

Whenever we have a department prepping or wrapping, picking up or delivering items such as wardrobe or set dressing, a truck and a Driver are needed to handle that chore. So our transport folks will need prep and wrap time to accommodate the needs of each department.

Note: The Driver of each vehicle needs an equivalent Driver's license for the vehicle he or she is driving. If the Driver lacks the license and gets into an accident, our insurance will be void. So we must be sure to check each Driver's license to see if it's a Class A, Class B, or Class C license, and allow that Driver to drive only the trucks for which he or she is licensed. Furthermore, copies of all the relevant Driver's licenses should be kept in the production office in case OSHA decides to check on us.

3601 Transportation Coordinator

EP Budgeting

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3601 - Transportation Coord.

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	2,500	0
2		Shoot Local	0.00	Weeks	1	2,500	0
3		Wrap Local	0	Weeks	1	2,500	0
4		Prep Distant	0	DistWks	1	3,000	0
5		Shoot Distant	0.00	DistWks	1	3,000	0
6		Wrap Distant	0	DistWks	1	3,000	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Ren	0	Weeks	1	0	0
10		Car Rental	0.00	Weeks	1	0	0
11		Total Fringes					0
12		Total					0

This person heads the Transportation Department and keeps things running smoothly. As a UPM I always try to hire a Transportation Coordinator as soon as possible, because the job is very large. The Transportation Coordinator has to hire all of the Drivers, assign them to the proper trucks, and oversee the maintenance of those trucks. If we have several locations spread widely apart, we might hire one Transportation Captain for each.

On *Days of Thunder,* in which there was a whole picture car unit all by itself, the excellent John Feinblatt coordinated just the picture cars under the aegis of the overall coordinator, David Marder. His budget for that film was larger than that of most low-budget movies.

3603 Dispatcher

During *War and Remembrance* we hired a Dispatcher who stayed in the office and kept track of each truck and Driver, where they were, when they would return, and so on. It saved a lot of guesswork. Each Driver checked in and out with the Dispatcher whenever going anywhere.

3604 Mechanic

Whenever we photograph cars that have to be kept in good running condition, it's wise to hire a mechanic as a driver, pay a little extra, and let this person keep the picture cars in good running condition. On *The Man Who Broke 1000 Chains,*

one scene featured two dozen or so cars from the 1920s. We also had three mechanics who knew how to keep them running. The painful part was when they stalled and had to be crank started. As First AD, I usually was standing next to them, and at the end of that day I had an extremely sore right arm and back.

3605 Picture Vehicles

EP Budgeting

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3606 - Picture Vehicles

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Coordinator:	0	Weeks	1	0	0
2		Prep Local	0	Weeks	1	2,352.13	0
3		Shoot Local	0	Weeks	1	2,352.13	0
4		Wrap Local	0	Weeks	1	2,352.13	0
5		Prep Distant	0	Weeks	1	3,186.75	0
6		Shoot Distant	0	Weeks	1	3,186.75	0
7		Wrap Distant	0	Weeks	1	3,186.75	0
8		Overtime allowance	10	%	1	0	0
9							0
10		Purchases	0		1	0	0
11		Manufacture/Alterations	0		1	0	0
12		Rigging	0		1	0	0
13		Extras Car Rentals	0		1	0	0
14		Stunt Cars	0		1	0	0
15		Taxis	0		1	0	0
16		Limousines (Driv. Incl)	0	Hours	1	0	0
17		Busses	0		1	0	0
18		Police Vehicles	0		1	0	0
19		Ambulances	0		1	0	0
20		Coroner's Wagons	0		1	0	0
21		Fire Equipment	0		1	0	0
22		Trucks/Vans	0		1	0	0
23		SWAT Trucks	0		1	0	0
24		Trailers	0		1	0	0
25		Military Equipment	0		1	0	0
26		Construction Equipment	0		1	0	0
27		Motorcycles	0		1	0	0
28		Stagecoaches	0		1	0	0
29		Wagons/Rigs	0		1	0	0
30		Principals' Cars	0		1	0	0
31		TV Mini-Cams	0		1	0	0
32		Armored Trucks	0		1	0	0
33		Utility Trucks	0		1	0	0

There are many kinds of Picture Vehicles. In broad strokes, a Picture Vehicle is anything in front of the camera with wheels that rolls and carries a person or things.

Just to point out some of the problems connected with Picture Vehicles, witness the scene of the battle of El Alamein from *War and Remembrance.* We needed World War II vehicles from Germany, Italy, America, and Britain, enough vehicles to cover maybe two or three acres. We contacted every antique war vehicle club in the United States and put out the word that we needed the vehicles for the scene. Dozens of collectors responded. Many of the vehicles were the right vintage but the wrong color. Many were not working models and could not travel under their own power. But whatever the state, we collected several dozen of them. This entailed paying the owners to have the vehicles transported to the location in the Mojave Desert. We had to put up the owners in hotels and motels throughout their travel to and from the location, as well as pay for food and gasoline. For those large vehicles that had to be trailered, we paid for the trailer rental. (Most German Panzer tanks are not licensed to travel on Interstate 40.) The trailered vehicles had to be covered by tarpaulins because they would have attracted too much attention during the trip. We had to pay for the tarps.

After the dozens of tanks, ferrets, motorcycles, armored personnel carriers, and half-tracks had arrived on location, we had to hire a crew to repaint them the proper desert camouflage colors, in what we call peel paint.

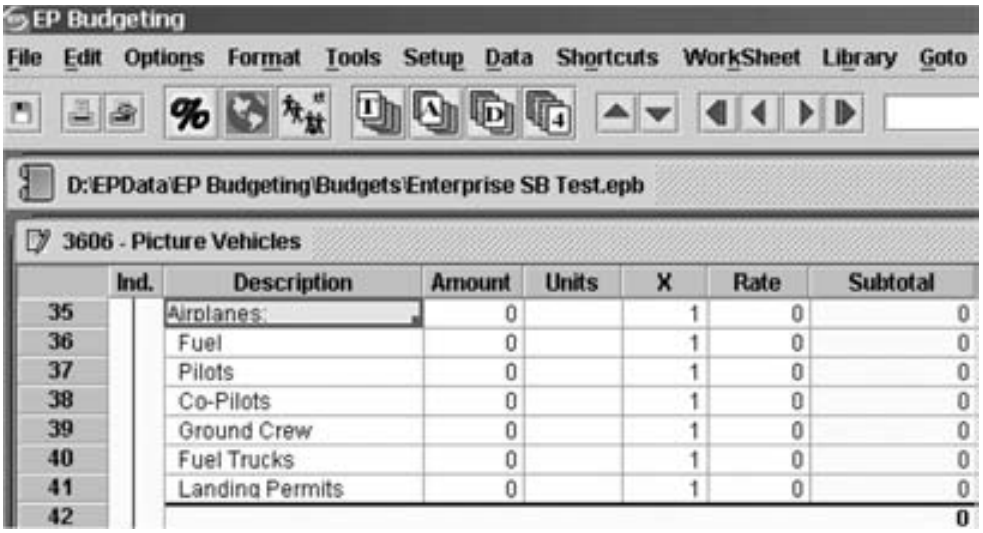
Peel paint: A kind of paint that, after it dries, turns into a plastic skin that can be pulled right off the object painted, making it unnecessary to use paint remover. The movie industry uses it for temporary paint jobs.

During filming we had to feed and lodge the vehicles' owners and their mechanics. When we finished the scene, we restored all the vehicles to their original colors, at our expense. As we can see, this scene cost a small fortune just for the Picture Vehicles.

Stagecoaches and Wagon Rigs

Stagecoaches and wagon rigs belong in the Transportation Department. They have wheels and carry things, right?

Airplanes



	Ind.	Description	Amount	Units	X	Rate	Subtotal
35		Airplanes:	0		1	0	0
36		Fuel	0		1	0	0
37		Pilots	0		1	0	0
38		Co-Pilots	0		1	0	0
39		Ground Crew	0		1	0	0
40		Fuel Trucks	0		1	0	0
41		Landing Permits	0		1	0	0
42							0

Airplanes have their own problems. Usually we have to hire someone to fly them, and they need fuel and maintenance. If we are filming on a public airfield, we need to pay for landing permits as well.

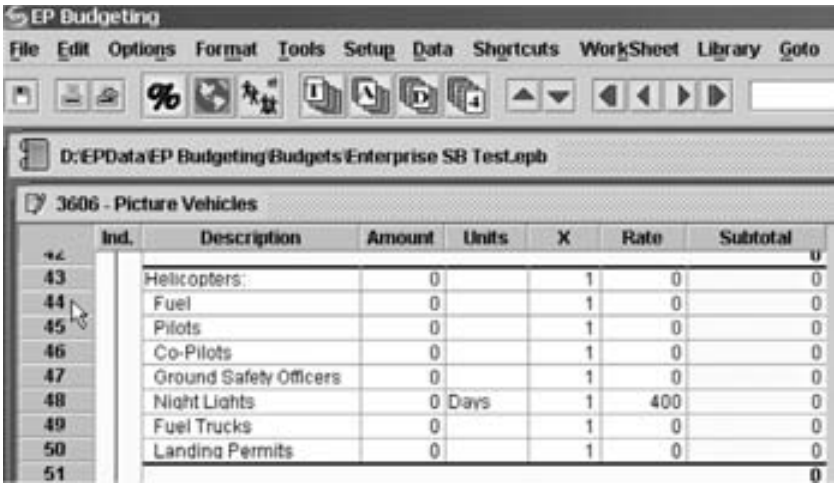
With planes and helicopters we are well served to contact a professional in the field and let this person handle the entire aerial photography end for us. Such people will arrange for the planes, pilots, cameras, and everything else in a package situation.

Any number of excellent antique airplane museums keep working models around, and organizations such as the Commemorative Air Force or the Producers' Air Force will help us put together a whole flotilla of planes if we wish. Remember, though, that older planes are far less reliable than newer ones, and sometimes they don't take off when we wish them to.

On the other hand, if we need a new airliner for our show, airliner mock-ups are available for filming at laughably low prices, complete with cabins, cockpits, galleys, and everything else that a respectable airliner would have, all with wild walls, and they are already in studios in the city, just waiting for us to photograph them.

Furthermore, the U.S. Air Force has a liaison office in Los Angeles that is prepared and eager to help producers use Air Force facilities to make their shows more technologically correct.

Helicopters

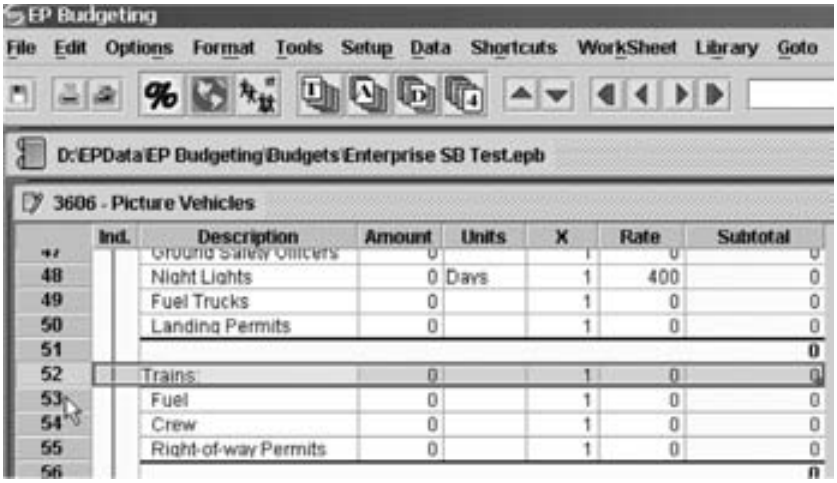


	Ind.	Description	Amount	Units	X	Rate	Subtotal
43		Helicopters:	0		1	0	0
44		Fuel	0		1	0	0
45		Pilots	0		1	0	0
46		Co-Pilots	0		1	0	0
47		Ground Safety Officers	0		1	0	0
48		Night Lights	0	Days	1	400	0
49		Fuel Trucks	0		1	0	0
50		Landing Permits	0		1	0	0
51							0

Helicopters require special budgetary treatment. In addition to the regular considerations, we must provide for a ground safety officer and night lights, if the chopper is to land after dark near our location. The chopper usually will have its own fuel truck and mechanic, which will be on location to help out.

Filming helicopters requires special attention to rehearsal and safety meeting standards. Choppers have traditionally been "fun" for the crew, and everyone wants to take a ride in them. But more accidents have happened with choppers due to ignorance of safety rules than almost any other object except cars. One well-known director died when he was thinking about a scene and absentmindedly walked into the rotor blade.

Trains

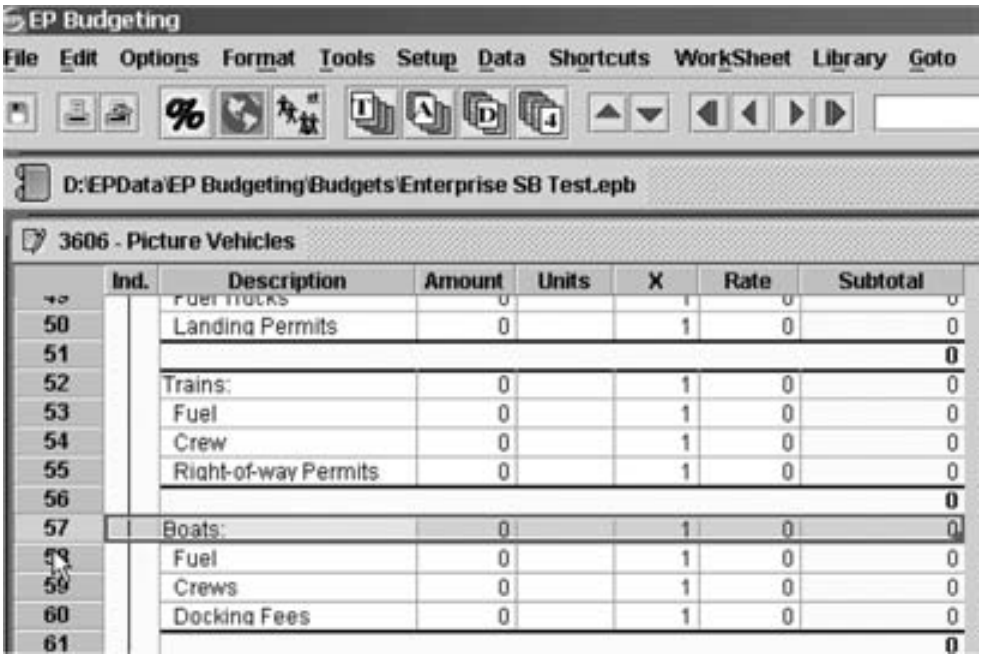


	Ind.	Description	Amount	Units	X	Rate	Subtotal
48		Night Lights	0	Days	1	400	0
49		Fuel Trucks	0		1	0	0
50		Landing Permits	0		1	0	0
51							0
52		Trains:	0		1	0	0
53		Fuel	0		1	0	0
54		Crew	0		1	0	0
55		Right-of-way Permits	0		1	0	0

The use of trains will give us great visual value, but also tremendous logistical problems. We can't forget that, when we want to film take 2, the train can't just stop and back up to its original position. It takes time to stop, time to back up, and time to reset for the second take.

On *Butch and Sundance, the Early Days* we hired the Cumbres and Toltec narrow-gauge railroad for our train robbery. It was March when we filmed and the railroad had been out of use since the previous October. We had to hire a crew to get the train out of its winter mothballs, oil and lube it, fire it up, and test it. This took the better part of two weeks. Then we had to rent a special train to clear the snow off the tracks so we could move it to where we wanted to photograph it. While we were photographing it, we added the train crew to our payroll and fed and lodged them with our crew. And all this time, we were paying for the right-of-way, because the railroad tracks are not always owned by the railroad that owns the train. It was sort of like renting a car and driving it on a toll road. When we finished filming with the train, we paid to have it returned to its shed and re-mothballed.

Boats



	Ind.	Description	Amount	Units	X	Rate	Subtotal
49		Fuel Trucks	0		1	0	0
50		Landing Permits	0		1	0	0
51							0
52		Trains:	0		1	0	0
53		Fuel	0		1	0	0
54		Crew	0		1	0	0
55		Right-of-way Permits	0		1	0	0
56							0
57		Boats:	0		1	0	0
58		Fuel	0		1	0	0
59		Crews	0		1	0	0
60		Docking Fees	0		1	0	0
61							0

Boats likewise have special problems. If we are to film boats on open water we will need to purchase extra hull insurance, for instance. And don't forget the ubiquitous docking fees.

EP Budgeting

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3606 - Picture Vehicles

	Ind.	Description	Amount	Units	X	Rate	Subtotal
49		Fuel Trucks	0		1	0	0
50		Landing Permits	0		1	0	0
51							0
52		Trains:	0		1	0	0
53		Fuel	0		1	0	0
54		Crew	0		1	0	0
55		Right-of-way Permits	0		1	0	0
56							0
57		Boats:	0		1	0	0
58		Fuel	0		1	0	0
59		Crews	0		1	0	0
60		Docking Fees	0		1	0	0
61							0
62		Special Vehicles:	0		1	0	0
63		Fuel	0		1	0	0
64		Operators	0		1	0	0
65		Storage Fees	0		1	0	0
66							0
67							0
68		Car Carriers	0		1	0	0
69		Car Trailers	0		1	0	0
70		Tow Trucks	0		1	0	0
71		Gas Trucks	0		1	0	0
72		Vehicle Pickup/Delivery	0		1	0	0
73		Gas/Oil/Maintenance	0		1	0	0
74		Car Allowances	0		1	0	0
75		Storage/Garage	0		1	0	0
76		Additional Insurance	0		1	0	0
77		Crating	0		1	0	0
78		Shipping	0		1	0	0
79		Landing/Dockage	0		1	0	0
80		Special Permits	0		1	0	0
81		Customs Fees	0		1	0	0
82		**Total Fringes**					**0**
83		**Total**					**0**

Obviously using a Picture Vehicle entails far more than merely renting a car and filming it. If the car is required to do stunts, for instance, we must first strengthen the chassis and body to enable the stunts to happen, then possibly build a roll-cage into the body in case the car flips during the stunt. If the car is to be photographed with outriggers or car mounts, it is wise to stiffen the shock absorbers

to provide a steadier ride and lower the air pressure in the tires to allow for a softer ride.

Production Vehicles

EP Budgeting

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3607 - Production Vehicles

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Production Van:	0		1	0	0
2		Driver:	0		1	0	0
3							0
4							0
5		Camera Truck:	0		1	0	0
6		Grip Truck:	0		1	0	0
7		Electric Truck:	0		1	0	0
8		Prop Truck:	0		1	0	0
9		Prop Wagon:	0		1	0	0
10		Set Dressing Truck:	0		1	0	0
11		Set Dressing Wagon:	0		1	0	0
12		Construction Truck:	0		1	0	0
13		Construction Crew Cab	0		1	0	0
14		Honeywagon #1:	0		1	0	0
15		Honeywagon #2:	0		1	0	0
16		Wardrobe Truck	0		1	0	0
17		Wardrobe Wagon:	0		1	0	0
18		Crew Cabs:	0		1	0	0
19		MiniVans:	0		1	0	0
20		Busses:	0		1	0	0
21		Insert Car	0		1	0	0
22		Water Truck	0		1	0	0
23		Utility Trucks	0		1	0	0
24		Station Wagons:	0		1	0	0
25		Motor Homes:	0		1	0	0
26		Stake Bed Truck	0		1	0	0
27		Star Trailers	0		1	0	0
28		Wardrobe Trailers	0		1	0	0
29		Makeup Trailers	0		1	0	0

The vehicles that carry crew members and equipment from one location to another are called production vehicles. Several things must be considered here: Each truck must have a Driver. Each truck must have fuel. Each department that has things to rent or buy, and return, must have a truck to do so, and each of these

must have sufficient time for prepping and wrapping the show. Some departments, such as Wardrobe, need a station wagon as well as a trailer, to pick up and return wardrobe while the trailer stays on location to service the shooting company.

Production Van

The biggest vehicle on any location almost always is the production van. This is usually a forty-foot trailer that carries all the equipment for the entire Electric and Grip departments, including lights, cables, and stands. Some production vans have a small office in the front of the trailer for those departments to do their paperwork.

On the back of the tractor section, in place of what would normally be a small bunk bed arrangement for the driver, are two 750-amp generators (or 1000-amp for the bigger rigs). The Driver sometimes doubles as generator operator, especially if he or she owns the rig.

The procedure is to park the trailer as close to the set as possible without it being in the background of any of the shots, remove the tractor and prop up the trailer on jacks, and keep the tractor with the generators right next to the set. The generators will be very quiet, so they can be close to the set.

The production van needs some prep and wrap time. The Electricians and Grips must not only load and unload it before and after filming but also rearrange the shelving in the trailer to accommodate our particular package of equipment. This takes time and personnel.

The original production van, the Cinemobile, was invented by a genius, Fouad Said, the Cinematographer of the old *I Spy* TV series with Bill Cosby. It is sorely missed.

Camera Truck

The second most important truck in the stable is the camera truck. This usually is a cube van, something like a postal service van, with interior shelving that can be customized for the camera package. The sound package also travels in this vehicle.

Two special items are on this vehicle. The first is a light-tight room that the Assistant Cameraman can use as a darkroom. This needs only a small amount of space with a shelf large enough to hold the magazine and some film and enough space to stand. The important part is that it be light tight. The second is a power supply because the sound equipment includes walkie-talkies. These must be recharged every night in this van. So we need a small generator or a goodly number of industrial batteries.

The camera truck usually is parked very close to the set so that the Assistant Cameramen do not have to run far for special lenses and equipment.

Grip and Electric Trucks

We need the Grip and Electric trucks only if we have no production van. When I was filming *Bananas* in San Juan, Puerto Rico, we needed Grip and Electric trucks

because the streets of Old San Juan were too narrow for our production van to turn corners, so we split the departments into separate, smaller trucks that maneuvered with far more agility.

Prop Truck

A few Property Masters have prop "boxes" that are forty-foot trailers. The company provides the tractor and Driver. Otherwise, the company sends the prop truck to make pickups at the property rental houses and also picks up the prop boxes from the Property Master's house and fastens them to the walls of the prop truck so that they become almost like built-in fixtures.

Prop Wagon

The Property Department will need to make pickups and deliveries during the course of filming. Because the prop truck is needed on the set all the time, a wagon can do this. If possible, the wagon can be shared by two or three departments for pickups, such as set dressing and props, or sometimes wardrobe.

Set Dressing Truck

If there is little enough set dressing, we will try to fit it onto the prop truck. For a big show, however, a separate truck will be needed.

Construction Truck

If the show requires considerable construction, we may have to hire two or three trucks to handle it. On *War and Remembrance* we had a whole Transportation Division just for the Construction Department, with its own captain, dispatcher, and phone lines. But that's an outrageous example.

Construction Crew Cab

Crew cabs are elongated pickup trucks that have a back seat for more crew members and an oversize bed for carrying large objects. They serve many departments and can move things quickly over short distances. Usually one of the crew cabs on location has a huge gasoline tank with a pump built into the bed; this will service the trucks while we are filming so that the Drivers need not stop at a gasoline station after work on overtime.

Honeywagons

Honeywagons are the long tractor-trailer combinations that have six or seven dressing rooms built into them, as well as restrooms for the crew. The SAG contract provides that each member of the cast have an individual dressing room, not shared with another Actor. Sometimes if we schedule the program properly, we can have one Actor finish up in the morning and another Actor called to the set just after lunch; these Actors can share a dressing room because they are not there at the same time.

If an Actor's contract provides for a large dressing room, sometimes that Actor will be satisfied with a double room made from two single rooms in the honeywagon from which the intervening wall has been removed.

Wardrobe Truck

On *War and Remembrance* we hired a forty-foot trailer into which we installed washing machines, ironing boards, sewing machines, mannequins—all the trappings of a complete traveling Wardrobe Department. There also were double rows of clothing racks reaching from floor to ceiling in two tiers for all the military uniforms we needed, as well as period clothing for the Extras.

Minivans

Minivans are good for scouting locations with large numbers of people. Some of the newer ones have cell phones built in, although most production people carry cell phones anyway.

Busses

Union contracts provide that a crew member can report to one location, but if the crew must travel to another location during the day busses must be provided. At the end of the day the crew members must be bussed back to their cars.

Insert Car

This is a highly specialized vehicle hired only for running shots with the Actors having dialogue inside a moving vehicle. Insert cars are large rebodied pickup trucks that have a gymnasium of pipes and wires arranged about the truck bed on which cameras and lights can be attached. They also carry a small generator to power the lights and camera and, of course, a tow bar from which to tow the Picture Vehicle.

Towing the vehicle takes the responsibility of driving out of the hands of the Actors, who already have plenty to do saying their lines, acting, slating their own takes, and trying to see around the bright lights shining through the windshield at them.

Water Truck

Whenever we film in an area with dirt roads or in the middle of a field, we will want a water truck to suppress the dust. Dust gets into everything—cameras, lights, vehicles, makeup—and causes all sorts of problems. The water truck can keep the dirt watered down so that dust can't fly about.

Motor Homes

Most likely the major Actors will want to have motor homes. This must be contractual or else we are not obligated to supply them. Here's an easy way to get around this problem: first, find out if the Actor would agree to a double room in

the Honeywagon. If that fails, ask if the Actor will agree to a Star trailer. This has definite advantages. We can haul it to location with one of the crew cabs, dismount it, and use the crew cab for runs during the day so we don't lose the service of a Driver. Trailers are easily as luxurious as motor homes and require far less maintenance. What the Actor doesn't like is that the Driver of a motor home becomes something like a valet, doing personal errands during the shooting day. By using a trailer, the Driver is lost to the Actor. But most actors I know will gladly settle for a trailer rather than a motor home. Explain that the Actor will have more privacy to study his or her lines, because the Driver won't be hanging around all day.

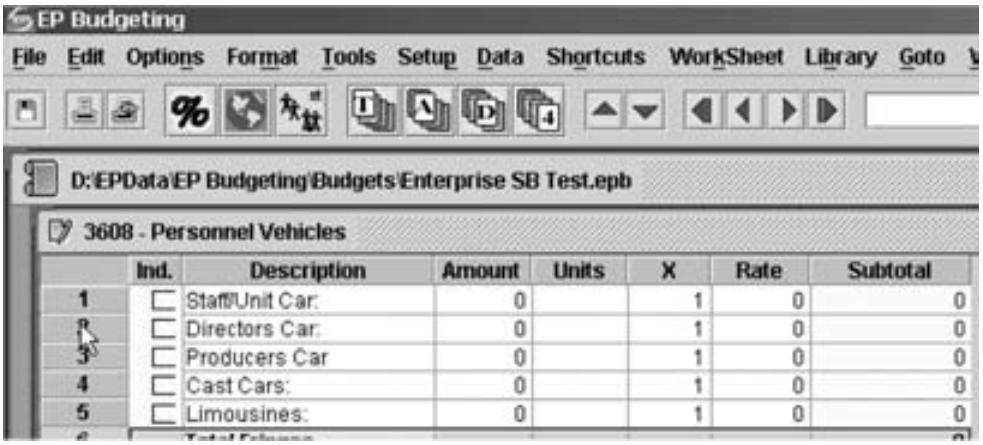
Makeup Trailer

Normally the Makeup Department will set up shop in a specially designed makeup trailer. These trailers come complete with running water in sinks designed for washing hair, mirrors surrounded by light bulbs, and all the other comforts of a studio Makeup Department.

Wardrobe Trailer

If we didn't lease a traveling wardrobe trailer with all the built-in fixtures from our Wardrobe Supervisor, there are wardrobe trailers for hire with room for only racks of clothes, or entire setups with cleaning machines and the like, or anything between.

3607 Personnel Vehicles



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Staff/Unit Car:	0		1	0	0
2		Directors Car:	0		1	0	0
3		Producers Car	0		1	0	0
4		Cast Cars:	0		1	0	0
5		Limousines:	0		1	0	0

We might need cars or other vehicles to pick up Actors and the Director before filming, drive them to location, and return them to home at wrap time. If it sounds like a luxury, consider this: the Director still has to see dailies and have conferences with the Editor and Producer after wrap time. And sometime between then and tomorrow morning he or she has to study the script pages for tomorrow's filming and fix the shot plot in his or her head. Any extra time the Director can steal from the 24-hour day is well worth it. And sometimes being driven to and from the set affords another hour to work.

I worked with one major Star who was very tall. He worked for an average of 14 hours per day. We had a Driver pick him up in the early morning (5:00 AM or so) and return him home in the evening (8:00 PM or so) in a van that had the rear seats replaced by a mattress so he could nap to and from the set.

3609 Self-Drive Rentals

This is a duplication from the Location Department. Normally, when filming in Los Angeles, we don't need to rent cars. However, at times, such as when we have flown in an Actor from another city, we may have to pick up the car rental for the person.

At times it will be more to our advantage to lease a car on a long-term basis, rather than pay someone mileage or rent that person's own car from him or her. If our car rental and mileage bill works out to over $500 per month and it costs us $450 to lease a car and buy the gasoline, the choice is obvious. I suggested this to one major company that was renting my car from me for months at a time, but the company had a policy against it. They felt silly, and I had a few good dinners.

3610 Pick-up and Delivery Charges

At times we may have to arrange for vehicles to be brought to where we are.

3611 Gas, Oil, and Maintenance

We better not forget this account. It will cost us dearly if there is no money for gasoline and oil.

Part of this also is the safety requirement. At least once every day the Driver of each truck must do a "walkaround," checking all the reservoirs and cables for leaks or damage, checking the brake pads and lights—all the safety requirements. The driver must sign a paper every day stating that the walkaround was accomplished. Should there be an accident, OSHA will want to see that every precaution had been taken to prevent the accident, and that paper will be part of the proof that we were mindful of all the safety rules.

3612 Trucks to Location

EP Budgeting

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3612 - Trucks to Location

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Drivers	0		1	0	0
2		Garage	0		1	0	0
3		Lodging	0		1	0	0
4		Per Diem	0		1	0	0
5		Tolls, Expenses	0		1	0	0
6		Fuel	0		1	0	0
7		Maintenance	0		1	0	0
8		**Total Fringes**					**0**
9		**Total**					**0**

When we film on a distant location where the crew has to be put up in a hotel for one night or more, we have to pay to get our trucks there with the equipment, props, and so forth. If it is a long drive the Drivers will need money for food and shelter during the trip as well.

And sometimes we will have unexpected expenses. On one movie that I filmed on location, the Driver of the wardrobe truck hadn't had his eyeglasses checked recently and did not read the "overhang" sign correctly on a bridge crossing the Interstate. He neatly peeled back the roof of the whole front half of a forty-foot trailer. We had to pay for the repair, as well as getting out a new trailer immediately to finish driving the wardrobe to the location.

3613 Vehicle Preparation

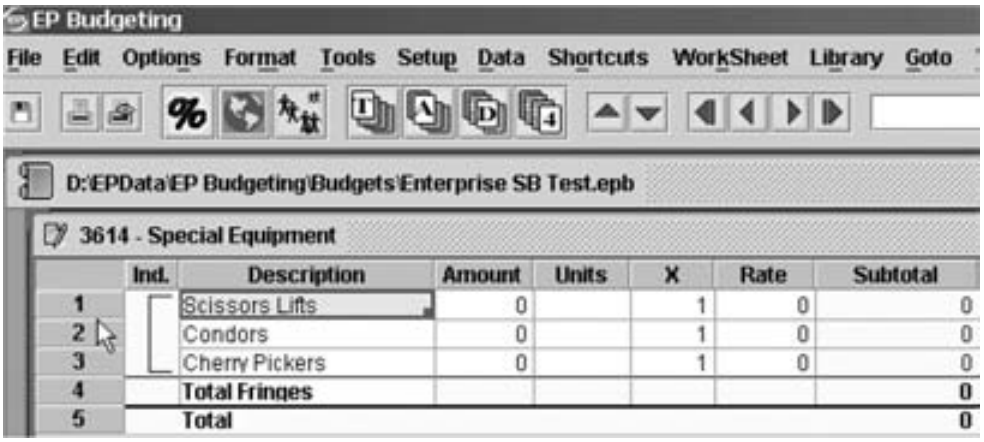
Picture Vehicles seldom can be used exactly the way they reach us. Sometimes they have to be painted; sometimes they have to be strengthened for stunts; and sometimes the attachments for outriggers have to be welded to the chassis, which has to be strengthened to accept them.

Outriggers: Picture Vehicles that are used over a long period of time, as for instance the Pontiac Firebirds of *The Rockford Files,* usually are rigged with outriggers to make filming easier. Outriggers are platforms that can be attached to either side of the vehicle, or to the front, with steel tubes that fit into slots in the chassis and are held there by bolts. The camera, the Camera Operator, and an Assistant can stand on these platforms and photograph the car occupants while the car is in motion. The car chassis has been strengthened so that the car doesn't lean due to the excess weight.

If a car window or windshield must be knocked out during filming, the glass will have to be made of candy glass for the event. Regular car glass has been specially treated to withstand tremendous blows by everything from hammers to baseball bats, to protect the safety of the occupants. So we need movie Special Effects glass to break on cue.

We also may have to set a car on fire for the picture. All cars today are made almost exclusively with fire-retardant materials, so our Special Effects crew will have to rig the car with a propane bottle and squibs. This must be done well ahead of the filming.

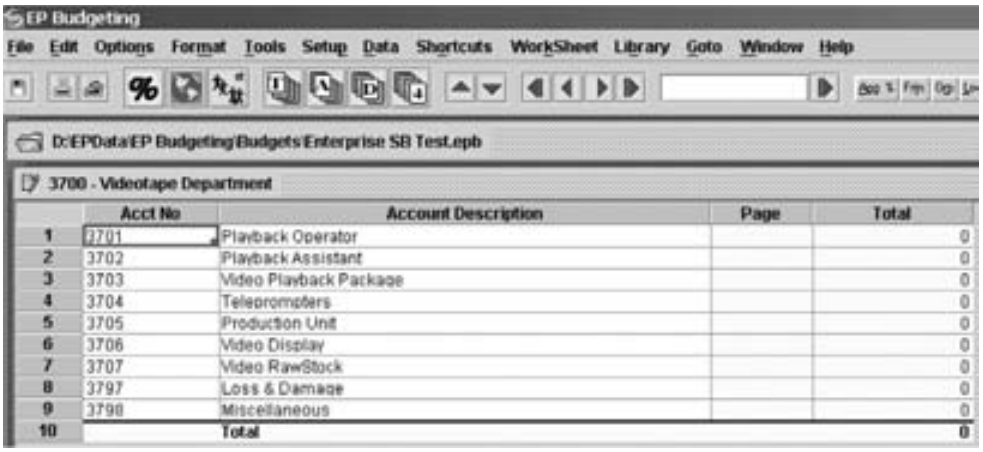
3614 Special Equipment



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Scissors Lifts	0		1	0	0
2		Condors	0		1	0	0
3		Cherry Pickers	0		1	0	0
4		Total Fringes					0
5		Total					0

Different filming circumstances require different vehicles. A scissors lift or cherry picker might make a dandy platform for a large lamp to simulate moonlight for our scene.

3700 Videotape Department



	Acct No	Account Description	Page	Total
1	3701	Playback Operator		0
2	3702	Playback Assistant		0
3	3703	Video Playback Package		0
4	3704	Teleprompters		0
5	3705	Production Unit		0
6	3706	Video Display		0
7	3707	Video RawStock		0
8	3797	Loss & Damage		0
9	3798	Miscellaneous		0
10		Total		0

If we are shooting our entire show on videotape, we need to pay attention to this category; otherwise, not necessarily. We'll go through the accounts anyway, but if videotape is involved, the best plan is to find a reliable videotape production house with a state-of-the-art production van and bid out the job. Each production house has its own modus operandi and its own equipment, and each will swear that this is the best there is.

Videotape plays an increasing role in film production. Eventually, this section will be capable of handling an entire production shot on videotape. For now, it is still a compendium of film shooting and tape or digital editing. Watch for expansions in future releases.

Suffice it to say that videotape is an electronic medium, whereas film is a chemical medium. The images on film are evident; on videotape, they are latent and must be made evident by an electronic viewing process—much to the dismay of one Director who shot his show on tape and then held it up to the light to see the image!

This already is a factor in much of Post-Production, as noted earlier. It will be a greater factor in the future with the inevitable evolution of technologies such as HDTV and DVD. For this reason, a thorough understanding of video production budgeting is important to the filmmaker.

In very broad strokes, the systems are the same. One still must have an apparatus for capturing the image, and the medium on which the image is captured must be transferred to another medium to be manipulated for editing.

Film is far more suitable for projection in theaters, having a much more highly defined image. Tape is far more convenient to photograph, as one can immediately replay what has been shot and see if the take is acceptable. Of course, HDTV, in which the scan lines are so small as to be almost nonexistent, could change all of this. And digital video is rapidly overtaking the tape art as well.

In editing, tape is far more convenient to work with, and digital editing is more convenient still.

3701–03 Video Playback

We use this account only if we have video playback—for instance, if a scene calls for a prop TV set that must display a TV show. This is a duplicate of these items in the Property category.

3704 Teleprompters

EP Budgeting

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3704 - Teleprompters

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Operator:	0		1	0	0
2		Prep Local	0	Weeks	1	0	0
3		Shoot Local	0.00	Weeks	1	0	0
4		Wrap Local	0	Weeks	1	0	0
5		Prep Distant	0	Weeks	1	0	0
6		Shoot Distant	0.00	DistWks	1	0	0
7		Wrap Distant	0	Weeks	1	0	0
8		Personal Equipment Ren	0.00	Weeks	1	0	0
9		Car Allowance	0	Weeks	1	0	0
10		Supplies	0		1	0	0
11		Crawl Typing	0		1	0	0
12		Delivery/Shipping	0		1	0	0
13		Misc. Charges	0		1	0	0
14		**Total Fringes**					**0**
15		**Total**					**0**

A teleprompter is a large box placed in front of the camera lens with a one-way mirror device inside of it, on which the dialogue is projected to allow the Actor to read his or her lines while looking directly into the camera.

Teleprompters were invented to help newscasters broadcast the news while looking directly into the camera, which makes them look sincere and encourages us to believe what they are saying. For some reason, the TV stations still insist that newscasters shuffle papers on the desk in front of them, even though it is perfectly obvious that they are not using the papers on the desk to do anything more than shuffle during commercials. Yet shuffle they do.

You will always find the Actor who, out of confusion, memory dropout, or just bad manners, cannot or will not memorize lines. Teleprompters cater to those unfortunates. In this case the teleprompter screen can be placed anywhere on the set in plain sight of the Actor but out of sight of the camera and usually in such a way that the Actor appears to be speaking the lines to someone else.

We must remember that if a teleprompter is to be used, we have to get the copy to the teleprompt typist well in advance of the filming. It's not fun watching a crew wait for the copy to be typed for the scene we are about to film.

3705 Production Unit

EP Budgeting

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3705 - Production Unit

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1	☐	Camera Operators:	0		1	0	0
2	☐	Engineers:	0		1	0	0
3	☐	Extra Labor:	0		1	0	0
4	☐	Mobil Unit Driver:	0		1	0	0
5			0		1	0	0
6		Mobil Unit Rental	0		1	0	0
7		Video Set-up Fee	0		1	0	0
8		Delivery/Shipping	0		1	0	0
9		Misc. Video Unit Charges	0		1	0	0
10		**Total Fringes**					**0**
11		**Total**					**0**

Here we assume that we are not shooting on film at all, but are using videotape. This practice is becoming prevalent, and I suspect that within the foreseeable future film will be relegated to museums and videotape will replace it entirely. By that time, I will have revamped this budget to reflect that change.

Most of the time we will hire a videotape production firm to handle the whole package for us, and we will go through the bidding process with them. This actually is where you will become familiar with videotape, rather than reading this brief section.

3706 Video Display

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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3706 - Video Display

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Operator:	0		1	0	0
2		Prep Local	0	Days	1	500	0
3		Shoot Local	0	Days	1	500	0
4		Wrap Local	0	Days	1	500	0
5		Personal Equipment Ren	0	Days	1	0	0
6		Car Allowance	0	Days	1	0	0
7			0		1	0	0
8		Package Rental	0		1	0	0
9		Monitors	0		1	0	0
10		Playback Units	0		1	0	0
11		Cassettes/Supplies	0		1	0	0
12		Transfers: Film-Tape	0		1	0	0
13		Delivery/Shipping	0		1	0	0
14		Misc Charges	0		1	0	0
15		**Total Fringes**					**0**
16		**Total**					**0**

Supercarrier had numerous scenes that called for computer readouts, radar monitors, and the like. We were lucky to have Jay Heit, a genius who delivered (on videocassettes that could be cued properly and timed to camera) exactly what the scene required within our ridiculously short Pre-Production times.

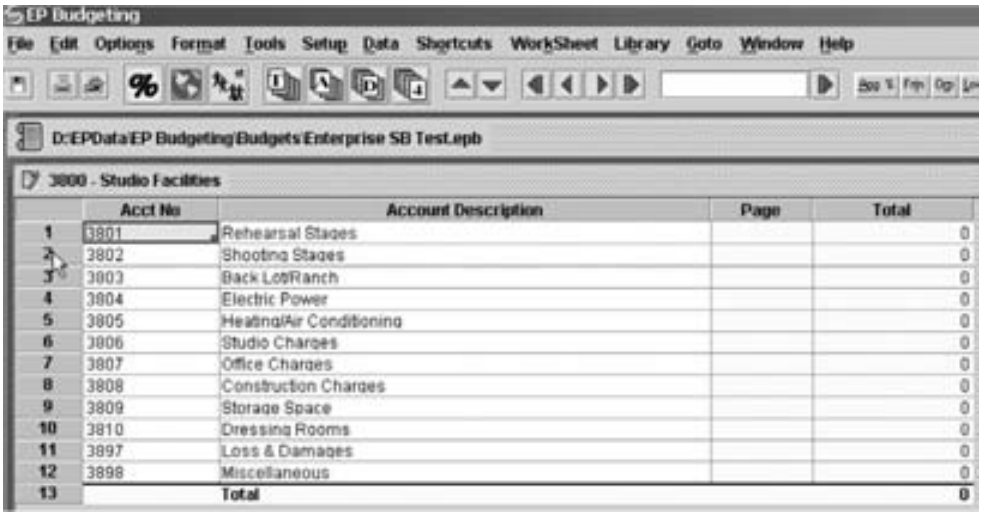
Once again this usually will be a package rental situation, and we will probably pay for the machinery and operator in one fee.

Even if we have subcontracted out the video production, we may still have to purchase the videotape itself.

3707 Video Rawstock

I hesitate to catalogue the many videotape formats available at this time. We can change this account to suit. When I started working in videotape at CBS in 1963 we used two-inch tape that I had to edit with scissors, Freon, and a magnifying glass. Freon (which damages the ozone layer) is no longer used, and the scissors have been replaced by digital editing machines.

3800 Studio Requirements



	Acct No	Account Description	Page	Total
1	3801	Rehearsal Stages		0
2	3802	Shooting Stages		0
3	3803	Back Lot/Ranch		0
4	3804	Electric Power		0
5	3805	Heating/Air Conditioning		0
6	3806	Studio Charges		0
7	3807	Office Charges		0
8	3808	Construction Charges		0
9	3809	Storage Space		0
10	3810	Dressing Rooms		0
11	3897	Loss & Damages		0
12	3898	Miscellaneous		0
13		Total		0

In general, the studio will try to get as much money as possible while providing a minimum of service, and it is our job to give it as little money as we can while getting a maximum of service. We must watch out for hidden costs or costs not bargained for before we film. And we must be especially careful that our use and rental of absolutely every facility at the studio is carefully spelled out in the rental agreement.

A Catch-22 is built into almost all studio rental deals, and we are well advised to be wary of it. Most studios not only rent stage space but also insist that we rent its equipment package and use its commissary, first-aid facility, security system, and dressing rooms. If we are filming, say, for six weeks and are in studio only during week 4, what are we going to do about our own equipment rental package, motor homes, caterer, and so forth for that week? We have hired our own equipment and caterer based on a six-week shoot. Suddenly, in the middle lies a week during which we can't use our own equipment. What will happen to the equipment? Will we return it to the rental house for the week, and if so, when the week is over will we get back the same equipment? Do we pay for two sets of equipment for that week?

One obvious answer is to plan all our studio filming for the last week of the film, and rent our own package only for the first five weeks. Much of the time our schedule can accommodate such a circumstance. If it cannot, we must be prepared beforehand to bargain with both the equipment rental house and the studio to make the best possible deal.

3801 Rehearsal Stage

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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3801 - Rehearsal Stages

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Setup	0		1	0	0
2		Furniture	0		1	0	0
3		Rental	0		1	0	0
4		Misc. Equipment	0		1	0	0
5		Floor Tape	0		1	0	0
6		Total Fringes					0
7		Total					0

During Pre-Production on many shows that are very heavy in the personal relationship area, the Director may wish to rehearse the talent before filming. It is helpful to have the Art Director lay out on the rehearsal stage floor, in white tape, the floor plans of the major sets to be used during the film and also to have a smattering of tables and chairs—nothing fancy, but enough to sit on. A large table for readings and discussions of character also is advisable. The table usually will have some soft drinks and snacks on it as well.

3802 Shooting Stage

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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3802 - Shooting Stages

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Construction	0		1	0	0
2		Hold	0		1	0	0
3		Shoot	0		1	0	0
4		Wrap	0		1	0	0
5		Restore	0		1	0	0
6		Total Fringes					0
7		Total					0

I have rented shooting stages in the oddest places. Most of the major studios in Los Angeles now have rental stages, and we can rent the bare four walls with no crew. In most cases, an equipment rental package comes with the studio and we will be forced to take it, as mentioned already. When we rent the studio's equipment, we may have to carry on our payroll a studio employee whose purpose is to make sure that we don't use the equipment in ways not intended by the manufacturer. For example, the employee may object if we use three-wire cable to haul our trucks out of the mud during a rainstorm. (I actually saw a crew do this once!)

Restore

Many studios require us to repaint the studio in its original color after we're finished filming. One studio always insists that the shooting company remove nails from the walls, remove the set pieces, and so on, not an unreasonable request.

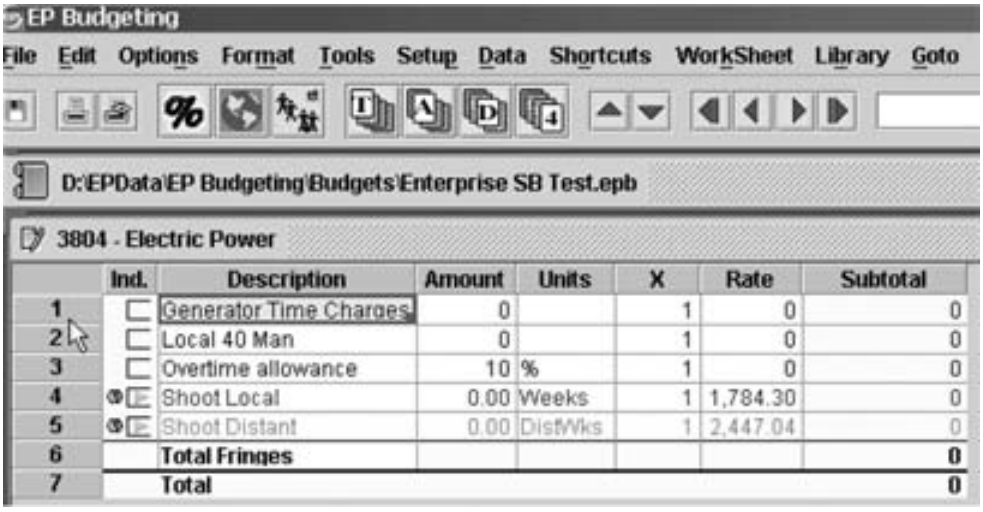
3803 Backlot

Few backlots are left from old Hollywood, and fewer ranches. Fox Ranch has been converted to a county park. Parts of Paramount Ranch are being developed as a suburb. Warner Ranch has long since become Woodland Hills. Columbia Ranch still exists as a small patch of nostalgia in the East San Fernando Valley. Universal still has all its property, which we can see by going on the Universal Tour.

When I filmed on the Universal backlot, I had to call the tour office two days in advance to tell them when I would be filming so that they could schedule a detour around our shooting company. (You'd be surprised how many industry executives got their start in the biz by driving those Universal Studios Tour trams.)

Backlots are paid for in the same manner as any other studio facility, and the same care must be taken in forming the rental agreements.

3804 Electric Power



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Generator Time Charges	0		1	0	0
2		Local 40 Man	0		1	0	0
3		Overtime allowance	10	%	1	0	0
4		Shoot Local	0.00	Weeks	1	1,784.30	0
5		Shoot Distant	0.00	DistWks	1	2,447.04	0
6		**Total Fringes**					**0**
7		**Total**					**0**

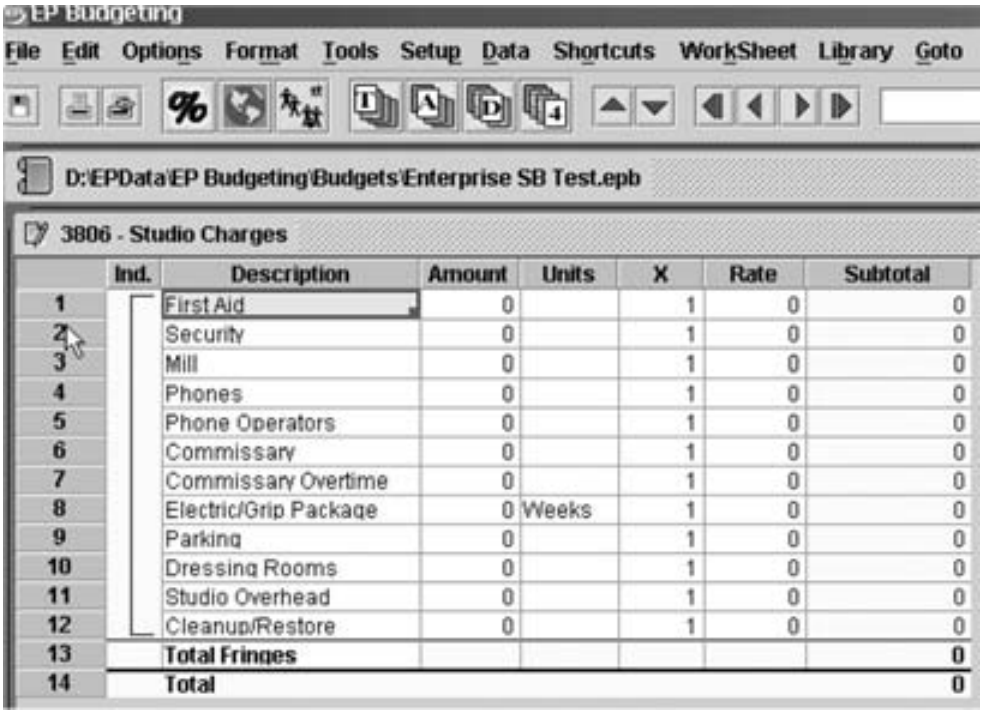
Whatever studio we rent will supply us with all the power we might need, as long as we pay for it. We probably will pay for either the power or the Generator Operator or both, or an equitable combination. We also will have to pay for the Operator's overtime in the unlikely case that we film after 5:30 PM. We may be able to work out a deal whereby we share the cost of the Operator with other movie companies on the same lot. Each studio works differently in this regard. Studios that are converted warehouses, such as some in Valencia, provide no power at all, and we may have to bring in our own generator.

3805 Heating and Air-Conditioning

I have rented studios in the past that were not air-conditioned. I also have rented studios that were converted warehouses, in which the air-conditioning system was not silent. The system then had to be tied into the Sound Mixer's panel so the Mixer could turn it off and on for takes.

Incidentally, it is essential that the makeup area be cooled. A hot Actor will sweat, and it is twice as hard to make up someone who is sweating.

3806 Studio Charges



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		First Aid	0		1	0	0
2		Security	0		1	0	0
3		Mill	0		1	0	0
4		Phones	0		1	0	0
5		Phone Operators	0		1	0	0
6		Commissary	0		1	0	0
7		Commissary Overtime	0		1	0	0
8		Electric/Grip Package	0	Weeks	1	0	0
9		Parking	0		1	0	0
10		Dressing Rooms	0		1	0	0
11		Studio Overhead	0		1	0	0
12		Cleanup/Restore	0		1	0	0
13		**Total Fringes**					**0**
14		**Total**					**0**

Some studios charge us for personnel to watch over their material when we rent it. We will have to hire a studio electrician as our Best Boy to make sure that we do not massacre the studio's cables or barn doors. This probably will be in addition to our own Best Boy, because, being of kind heart, we will not wish to lay off that person for the few days we will be in studio.

First Aid Department

We may find to our dismay that even though we have a company Medical Attendant, the studio has charged us for the cost of keeping its dispensary open while filming was taking place.

Security Department

While on a major lot we will be under the watchful eye of the studio security system. More than likely the studio will insist that we use their security personnel and will not allow us to bring our own onto the lot. As long as we let them know where our work is, they can guard our material (within reason), detour tourist busses around us, and help us with parking, among other things. The point is that we will not need to have our own security folk.

We must be sure that all this is spelled out in our studio facilities rental agreement. We might be assuming that our security is taken care of when it is not.

The Mill

Most studio facilities have a "mill." It usually has a complete set of the machine tools used in set construction, as well as a volume discount on wood and other materials we will be using. It usually is well worth considering using studio facilities for the ease of operation, rather than farming out the construction to an outside firm, which will build our sets elsewhere, dismantle them, transport them to the studio, and reconstruct them on the stage.

Mill: A building used for construction.

Telephone and Telex

We will use the studio switchboard if we are on a major lot, and each studio has its own idiosyncratic phone system. Usually, these systems include an operator whose overtime we will have to pay if we shoot past a certain hour.

Commissary

Most studio commissaries have better than average food. The chefs and waiters understand the need for speed as well as good, solid food for a working crew.

Parking

We have to be sure that there is sufficient parking for our crew. Some studios have lots that charge a parking fee. Some of the warehouse-turned-studios have

insufficient parking nearby, and we might have to hire a minivan just to shuttle the crew from an adequate parking lot to the stage and back.

3807 Office Charges

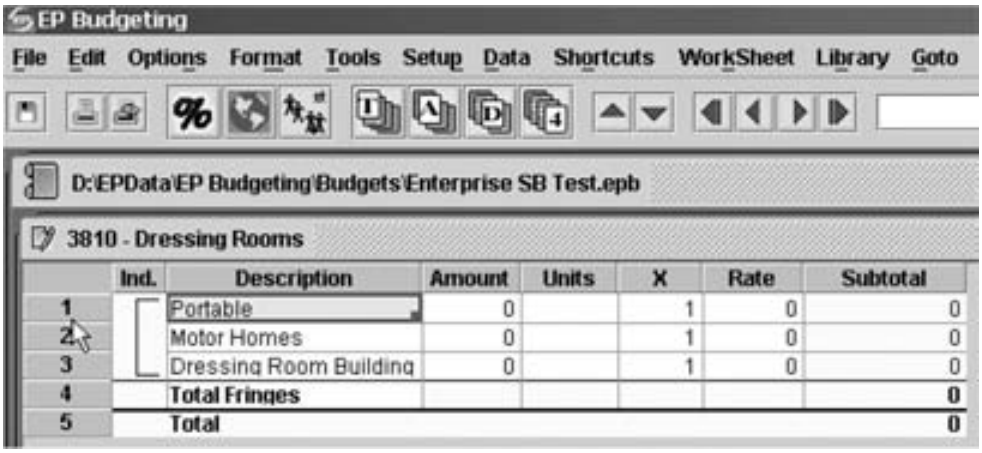
Most of the items under the Office Charges account, such as Auditors, Art Department, Construction, and so forth, refer to the studio employees for whom we might be billed at the end of filming. Once again, be sure that the studio facilities rental agreement spells out everything we may be using from the studio, to avoid unpleasant surprises.

3809 Storage Space Rentals

Never assume that we will have the space to put unused flats against a wall of a studio we rented. This is entirely illegal, because all the fire control laws require a walking space right next to the walls of a studio. Therefore, we always need space to store the unused sets, props, and the like during filming. We also may want to save some of the material for our next show, and it will have to be stored somewhere other than in an expensive studio facility.

If we have built a particular set and storage is a problem, we may try to sell it to another Producer making a film with similar needs. We can recoup a little construction money that way. It is even a savings if we just give it away, as long as the new owner pays for all the cartage and cleanup. Then at least we don't have to clean up the studio, saving us money in the process.

3810 Dressing Rooms



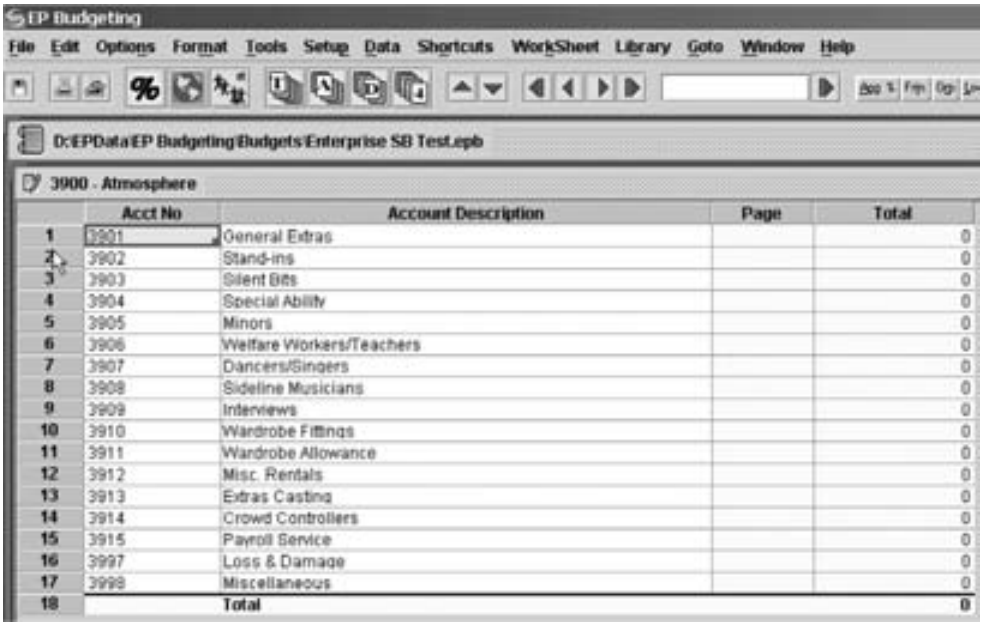
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Portable	0		1	0	0
2		Motor Homes	0		1	0	0
3		Dressing Room Building	0		1	0	0
4		Total Fringes					0
5		Total					0

Most major studios have portable dressing rooms that they will rent for a pittance. Some are worth about that, being little wooden boxes similar to 7-foot-cube packing crates; others are more plush. Many have no air-conditioning or heating and must be so supplied.

To make matters worse, some studios will not allow us to bring a honeywagon or Star dressing rooms on the lot, insisting that we rent their rooms. Be sure to know what the rooms look like before any rental agreement is signed.

The business of personal dressing rooms was started many years ago with William Randolph Hearst, who was ever watchful of the comfort of his special friend, Marion Davies. Hearst got her a very luxurious trailer for a dressing room, which was hauled from stage to stage so Miss Davies could relax between takes. After that, it took all of about five minutes for other Stars to see the advantage of having their own trailers parked near the stage, and now a proper trailer has become something of a status symbol for Actors.

3900 Atmosphere



	Acct No	Account Description	Page	Total
1	3901	General Extras		0
2	3902	Stand-ins		0
3	3903	Silent Bits		0
4	3904	Special Ability		0
5	3905	Minors		0
6	3906	Welfare Workers/Teachers		0
7	3907	Dancers/Singers		0
8	3908	Sideline Musicians		0
9	3909	Interviews		0
10	3910	Wardrobe Fittings		0
11	3911	Wardrobe Allowance		0
12	3912	Misc. Rentals		0
13	3913	Extras Casting		0
14	3914	Crowd Controllers		0
15	3915	Payroll Service		0
16	3997	Loss & Damage		0
17	3998	Miscellaneous		0
18		Total		0

Atmosphere, Background Talent, Extra Talent—all these terms refer to the folks who perform in the film but have no written lines. These are the crowds in crowd scenes, the other couple at a dinner for four when only the two principals have speaking lines, and so forth. They earn their pay by being present and by blending into the background. There are exceptions, but the rule is that an Extra is an Actor who has no written lines and is not directed by the Director.

3901 General Extras

The great majority of Extras are General Extras. These stalwarts add flesh to a scene without being obtrusive. They usually have the proper wardrobe for a scene and require a minimum of makeup. The Assistant Directors direct these folks.

3902 Stand-ins

A Stand-in is a person of about the same height, build, and coloring as a principal Actor. While a set is being lit, the Director of Photography (DP) needs a body to stand in the Actor's position on the set. The Actor usually is in makeup, rehearsing, or otherwise occupied. So the DP has this person to stand in for the Actor; hence, Stand-in. Stand-ins, being present every day, eventually become part of the crew. They usually make a tad more money than a regular Extra. At times, an Actor

will request a particular Stand-in. It is wise to accede to the request because, generally, the Stand-in knows where the Actor is when we don't.

3903 Silent Bits

A Silent Bit takes place when an Extra acts or reacts with a principal character, such as the desk clerk at a hotel who checks in the Actor, without dialogue. As long as the character is silent, he or she can be an Extra. We pay a premium for Silent Bits, and the Extras doing them will be worth it.

3904 Special Ability

We used to call this a Horse, because back in the old days, horseback-riding Extras received a premium payment for their Special Ability. Any Special Ability that adds to a scene usually is worth something extra. A bartender who knows how to shake a good drink, a skateboarder, an ice-skater, or a rollerblader—all these should be paid for their ability. I have a friend who is a court stenographer. Whenever I have to film a scene in a courtroom, I hire this fellow to sit in front of the judge's bench and act like a court stenographer. He brings his stenotype machine and takes down all the dialogue. I've even seen Directors ask him to read back some lines as spoken because it's faster than winding back the tape to listen to it.

Special Ability fees are extra money paid on top of the basic Extra's rate, much like stunt adjustments.

3905 Minors

Remember that a minor is still a minor, even if only an Extra, and still must have a guardian and teacher present, and state law for study time and play time must be strictly observed.

3909 Interviews

We may need to interview Extras for particular situations. On the TV series *Supercarrier* we needed military types with military haircuts to play the naval officers on the show. We had the Extras casting folk send in several dozen people who were willing to have their hair cut in regulation military length, and we chose the best two dozen or so. They became the stock company for the show. We probably will have to pay the interviewees a pittance for an interview.

3910 Wardrobe Fittings

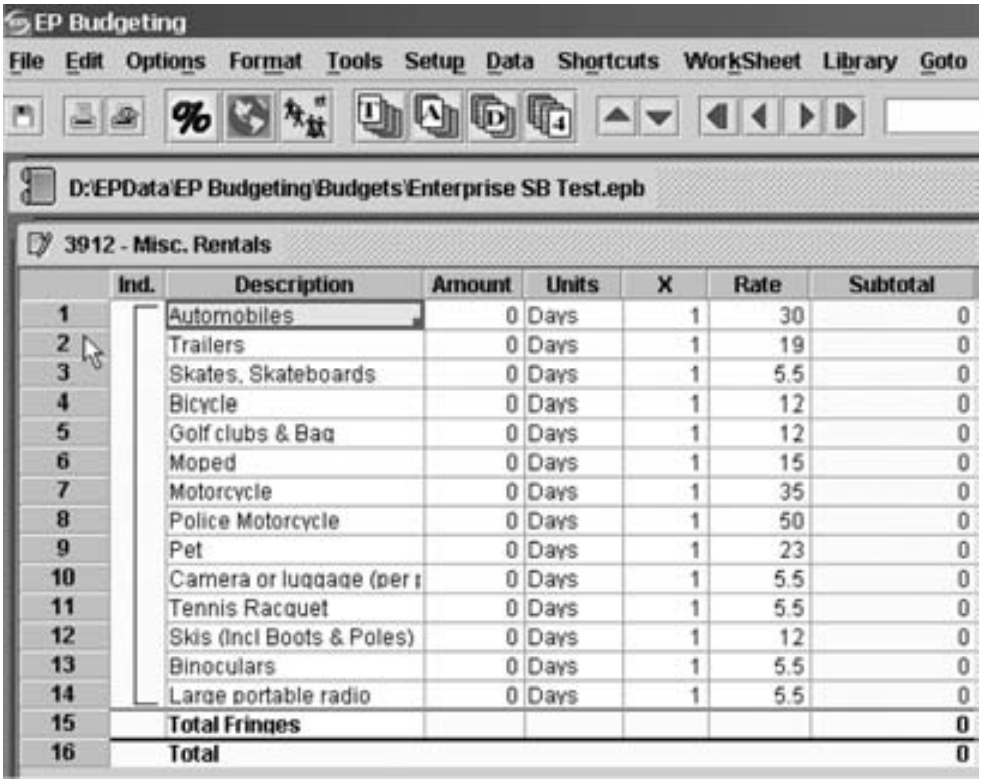
After we cast the Extras for *Supercarrier* we had to have them custom-fitted with naval uniforms. We had to pay for their time for that also; not much, but it was worth it.

3911 Wardrobe Allowance

On *War and Remembrance* we filmed full-dress evening dances with Army, Navy, and Army Air Corps officers and their ladies, and the scenes took place in

1943–1944. By golly, Cenex, the Extras casting people, managed to pull together 600 people who came to the set in period clothes to be in the show. We paid them extra for the use of their special period wardrobe. Many of the ladies showed up in 1940s hairstyles as well, saving us even more time.

3912 Miscellaneous Rentals



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Automobiles	0	Days	1	30	0
2		Trailers	0	Days	1	19	0
3		Skates, Skateboards	0	Days	1	5.5	0
4		Bicycle	0	Days	1	12	0
5		Golf clubs & Bag	0	Days	1	12	0
6		Moped	0	Days	1	15	0
7		Motorcycle	0	Days	1	35	0
8		Police Motorcycle	0	Days	1	50	0
9		Pet	0	Days	1	23	0
10		Camera or luggage (per r	0	Days	1	5.5	0
11		Tennis Racquet	0	Days	1	5.5	0
12		Skis (Incl Boots & Poles)	0	Days	1	12	0
13		Binoculars	0	Days	1	5.5	0
14		Large portable radio	0	Days	1	5.5	0
15		**Total Fringes**					**0**
16		**Total**					**0**

An Extra who is asked to bring his or her own car and drive it in a shot must be paid for the use of the car in the picture. The payment is higher if it is a special model of car, such as an old "Woodie" station wagon or a Ferrari Testarossa, although I know many more Extras who own Woodies than who own Ferraris. The Screen Actors Guild has mandated prices for the rental of personal property for use in the film.

3913 Extras Casting

More than likely we will use one of the excellent casting services to cast our Extras for us. Casting our own Extras is a very unusual move. The Extras casting company has a vast database of people from which to choose. Central Casting is one of the best, and has been in business for decades.

When on location in a major city we will probably find someone locally who is well versed in gathering large numbers of Extras for the film. The local film commission will help us with that. In not-so-large population centers, it may be wise to contact local theatre groups, Theatre Arts Departments of local colleges, and so forth.

Generally speaking, Extras casting people will charge us around 9 percent of the total cost of the Extras for the casting service and another 6 percent or so to handle the Extras payroll. This can be a great time and money saver if we have many Extras. The service will supply us with complete details of the hours each Extra worked, adjustments for special business, and so forth along with the bill for each week.

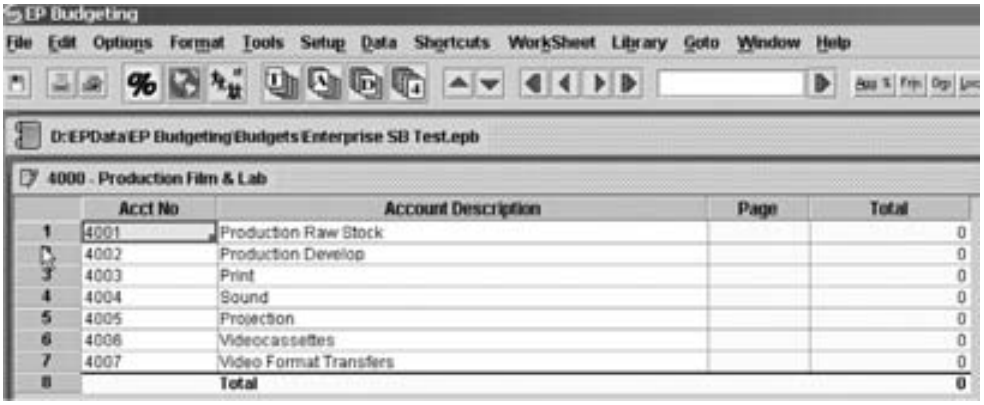
Of course the ADs are experienced not only in directing Background Talent but also in handing out the adjustments at the end of each day.

3914 Crowd Controllers

If there are many Extras, for example, during a crowd scene for the inauguration of an Egyptian Pharaoh, it may be helpful to hire people who are accustomed to handling large numbers of Extras and their Vouchers swiftly and efficiently. In some cases these Crowd Controllers will save us time and money. They usually will be paid as Extras, but at a slightly higher daily rate.

Extras Voucher: Form an Extra fills out to enable the company to pay him or her properly. It includes the hours worked and notations for any adjustments. If an Extra claims that an adjustment is due and the AD decides against it, that too is noted. Eventually SAG will become involved if the adjustment was really deserved.

4000 Production Film and Lab



	Acct No	Account Description	Page	Total
1	4001	Production Raw Stock		0
2	4002	Production Develop		0
3	4003	Print		0
4	4004	Sound		0
5	4005	Projection		0
6	4006	Videocassettes		0
7	4007	Video Format Transfers		0
8		Total		0

The prices in this account change with astonishing frequency. They also vary depending on our needs, the amount of film being purchased or processed, and so forth. Film price changes are announced regularly in the trade papers, and we should follow them closely rather than take this book as gospel. Things can shift very fast. As for processing costs, I have paid both major labs and minor labs varying rates and have had good and bad experiences with both. I remember one major lab, no longer in business, that toward the end of its existence assigned a representative to stay on its clients' sets to commiserate whenever some idiot in the lab dropped the film into the bath by accident. I also have had very small independent labs service me without a hitch. So it's your choice. As a very broad rule, larger, more established labs have a much wider range of services and perform them better than smaller labs.

This account deals with whatever we will need for the production period only, which is to say, only our raw stock costs, developing, printing, and dailies. Everything else will be accounted for in the Post-Production area. Even so there may be variations, as it is becoming more and more prevalent for a company to shoot on film, develop the negative, and then print the negative directly to videotape or digitize the print to a medium such as a hard disk or CD-ROM (more about this in the section on Post-Production).

4001 Production Film

EP Budgeting

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4001 - Production Raw Stock

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		1st Unit Normal Negative	0		1	0.42	0
2		1st Unit Hi-speed	0	Feet	1	0.46	0
3		Extra Cameras Normal	0	Feet	1	0.42	0
4		Extra Cameras Hi-Speed	0	Feet	1	0.46	0
5		2nd Unit Normal	0	Feet	1	0.42	0
6		2nd Unit Hi-Speed	0	Feet	1	0.46	0
7		Special Visual FX	0	Feet	1	0.46	0
8		**Total Fringes**					**0**
9		**Total**					**0**

Obviously some film stocks have not been figured in here, and many others have not yet been invented. Just add them as they occur. Eastman Kodak is still the standard, but we may wish to use Fuji stock, Agfa, or Ilford. All are perfectly good film stocks, each with its own pleasures and pains, and whichever our DP wants is what the company should provide. I also have not provided for 16 mm film in here, as it is so seldom used on features. (However, I must mention that a recent TV show I filmed was on 16 mm.) Remember that if we use 16 mm, we may not be able to project our film in major theaters with as much success as with 35 mm or 70 mm. The grain will be pretty fierce.

The rule of thumb is this: budget 5,000 feet of 35 mm film for each camera per day. As we are filming for 56 days on our theoretical schedule, the program has automatically calculated 280,000 feet of film.

4002 Production Developing

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

D:\EPData\EP Budgeting\Budgets\Enterprise SB Test.epb

4002 - Production Develop

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		1st Unit Develop	0		0.9	0.2641	0
2		Extra Cameras	0	Feet	1	0.2641	0
3		2nd Unit	0	Feet	1	0.2641	0
4		Spl. Visual FX	0	Feet	1	0.2641	0
5		Force Develop 1 Stop	0	Feet	1	0.3389	0
6		Force Develop 2 Stops	0	Feet	1	0.3753	0
7		Total Fringes					0
8		Total					0

The figures given here came from the latest price list from CFI, one of the industry's premier laboratories, now owned by Technicolor Labs. I always estimate that I will be developing 90 percent of what we shoot, hence the 0.9 in the X column.

4003 Print

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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4003 - Print

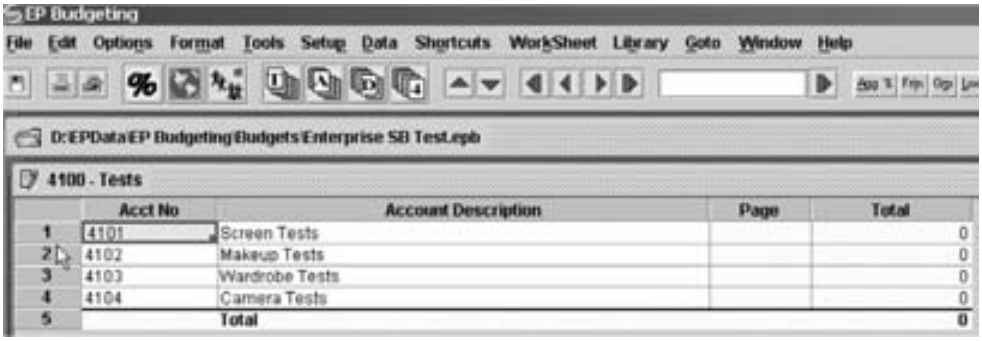
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		1st Unit, Best light, color	0		0.65	0.482	0
2		2nd Unit, best light color	0	Feet	1	0.482	0
3		Timed work print	0	Feet	1	0.8939	0
4		Total Fringes					0
5		Total					0

As mentioned previously, more and more production companies are shooting on negative stock, developing, and transferring directly to tape or digital media for editing.

Digital editing always is faster and more facile than editing on film with a Moviola or flatbed. Videotape and computer systems, such as Avid or Lightworks, enable us to preview a cut before actually making it. Cutting and splicing film does not permit this. So, even though film editing is less expensive because of the equipment rental, the overall costs can be equivalent because of the speed and facility with which computer and videotape systems may be used.

We discuss this entire area more thoroughly in the Post-Production sections of the book.

4100 Tests



4101 Screen Tests

These are not often done any more, but there will always be shows in which a particular role requires the knowledge of how a person will appear on screen. In days of yore, Producers occasionally promised screen tests to young aspiring actresses in the hope of some physical favor in return. It was not unknown for those Producers to keep one of their crews after shooting, bring in the actress, and have a screen test shot of her, ensuring the Producer's social activity for the evening. Usually in such cases there was no film in the camera and it was all a charade for the starlet's benefit, or lack thereof, as the case may be.

You might have used Account 1610 for screen tests, in which case this account should be ignored to avoid duplication. Some Producers have a separate account for tests; some include tests in the Talent category.

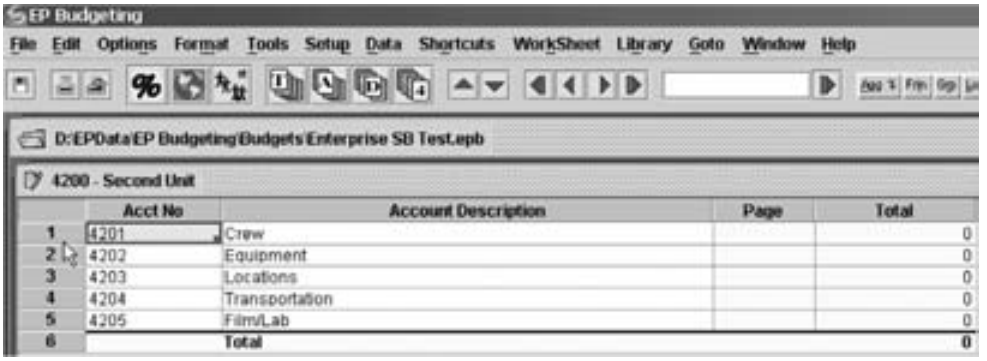
4102 Makeup Tests

If we need special makeup for a horror sequence, burns, or some other special effect, it is always wise to see how the final product will appear on film.

4104 Camera Tests

Sometimes a DP has not used a particular stock of, say, Fuji film before, and will wish to run exposure tests on it, see what its latitude is, that sort of thing. Or the DP may not have used the new Panavision Einsteinium Package and wants to put it through its paces. This account is where those tests should be charged.

4200 Second Unit



	Acct No	Account Description	Page	Total
1	4201	Crew		0
2	4202	Equipment		0
3	4203	Locations		0
4	4204	Transportation		0
5	4205	Film/Lab		0
6		Total		0

The Second Unit is a separate production unit intended to photograph stunts, effects, and other shots not requiring the Director, the cast, or sound. Only stunt doubles and photo doubles are filmed in a Second Unit. The First Unit Director is not present, being occupied with the First Unit. In fact the Second Unit is almost always shooting at the same time as the first unit, to help out with time or logistic problems. If the First Unit Director or cast is present, or if dialogue is recorded, it becomes a First Unit and the presence of a larger production crew becomes necessary.

Second Units are filmed simultaneously with the First Unit. For instance, after I have finished filming on a street location and have wrapped the crew to move to the next location, I might leave a Second Unit at the first location to photograph some car drive-bys and stunts. This would happen while the First Unit is in the process of moving or even while shooting the first few shots at the next location.

Second Units can shoot after the First Unit has completed principal photography. I generally suggest that a Second Unit be formed after the Editor has made an assembly of the shots. This way we will know exactly what added shots are necessary. Then we can hire a Second Unit company or stock footage firm for all the missing establishing shots, run-bys, and so on.

Usually we make a package deal with Second Unit companies or stock footage firms, in which we pay them a package rate per day's work, or per foot of film, or some variation. In case we have to put together our own Second Unit, the Detail account attached will prod our memory for people and things we may need.

5000 Post-Production

Up to now we have been dealing only with the production, or shooting, area of the budget. Equally important to the final form of the film will be the editing process, which includes additional entities such as music and opticals, not to mention the possible addition of computer graphics and other visual effects.

Post-Production begins the minute the film leaves the camera at the end of the first day of filming. At that point the film is taken to the laboratory for processing, and the next day (we hope) the Director and Editor will view the "dailies" together and discuss how the scenes will be edited. This process is collaborative. The Director must supply the Editor with enough film to enable a scene to be edited properly, and the Editor must cut that film to carry out the wishes of the Director in giving the scene its greatest psychological impact.

So, in Post-Production, all the ancillary devices that contribute so much to the movie are added in, all those things that we can't find on the set. Music, sound effects, visual effects, all the manipulation of sight and sound that cannot happen on the set in real time happen here.

5100 Editing

EP Budgeting

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5100 - Editing

	Acct No	Account Description	Page	Total
1	5101	Post Prod'n Supervisor		0
2	5102	Editor		0
3	5103	Assistant Editor		0
4	5104	Extra Editors		0
5	5105	Extra Assistants		0
6	5106	Apprentice Editor		0
7	5107	Music Editor		0
8	5108	Sound FX Editor		0
9	5109	ADR Editor		0
10	5110	Supplemental Assistants		0
11	5111	Extra Apprentices		0
12	5112	Secretaries		0
13	5113	Editing Rooms/Rentals		0
14	5114	Editing Supplies		0
15	5115	Storage		0
16	5116	Coding		0
17	5117	Projection		0
18	5118	Continuity		0
19	5119	Librarian		0
20	5120	Videocassettes		0
21	5121	Electronic Editing		0
22	5122	Travel/Living		0
23	5123	Office Expenses		0
24	5197	Loss & Damage		0
25	5198	Miscellaneous		0
26		Total		0

Editing separates film and video from all other art forms. In no other art can one destroy linear time and rebuild it in psychological terms. A moment can be twice as long to one person as it is to another. To a girl waiting for her boyfriend to return from a trip, a five-minute wait at the airport can seem like five hours. The two-hour trip home after he has arrived can seem like five minutes. Through the editing process the Editor can extend or compress time to suit the feelings of the people involved.

The editing process has changed radically in just the last few years. As more and more younger Editors move into the workplace, the methods of editing evolve. Even the veterans are using the computer systems these days. Avid and Lightworks are widely used in editing rooms around the world, and Moviolas and flatbeds are quickly being consigned to the scrap heap. Most editors who have worked with digital editing systems see no reason ever to edit film again.

5101 Post-Production Supervisor

EP Budgeting

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5101 - Post Prod'n Supervisor

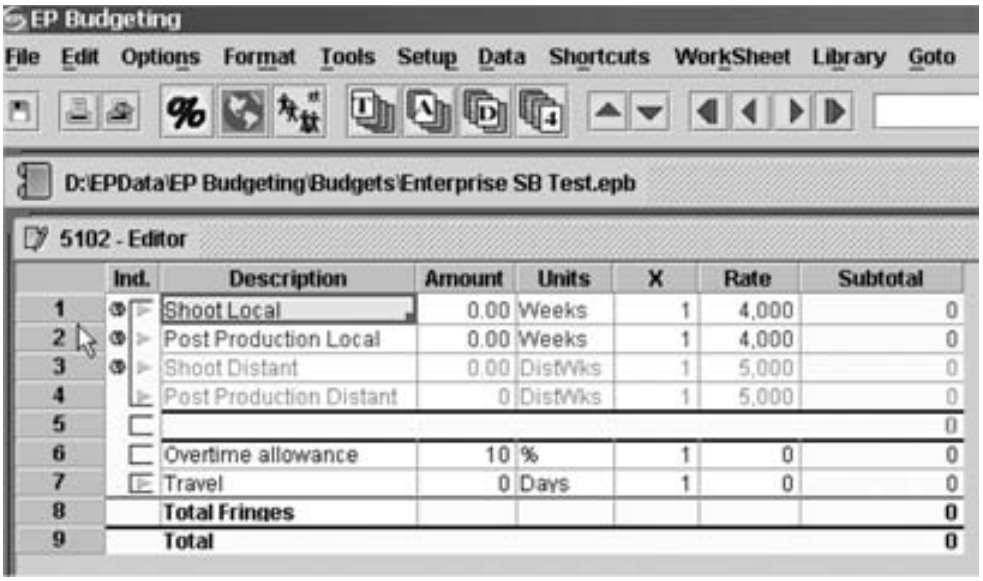
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	1,500	0
2		Shoot Local	0	Weeks	1	1,500	0
3		Post Production Local	0	Weeks	1	1,500	0
4		Prep Distant	0	Weeks	1	2,500	0
5		Shoot Distant	0	Weeks	1	2,500	0
6		Post Production Distant	0	Weeks	1	2,500	0
7		Personal Equipment Ren	0	Weeks	1	0	0
8		Car Allowance	0	Weeks	1	0	0
9		**Total Fringes**					**0**
10		**Total**					**0**

This function is interchangeable with "Associate Producer" in the classic sense. Unless we have an extremely intricate editing problem, the Editor can usually handle the entire Post-Production process for us (with proper monetary consideration). Sometimes the Producer will do it. However, when a number of Post-Production elements complicate the situation, such as Post-Production video effects, traveling mattes, multiple effects, and music tracks that have to be coordinated, the presence of a Post-Production Supervisor to handle the details may be necessary.

As a rule the Post-Production Supervisor, whatever the title, will start working on the first day of production, because the lab work, synching dailies, and sometimes even assembly begins on that day.

In a TV series, it is almost always necessary to have a Post-Production Supervisor or Associate Producer because three or four episodes will be edited at once. Someone will have to coordinate the ADR, music, opticals, and so on for all the episodes, and the most efficient way to do this is to have the entire Post-Production situation funneled through one office. We may be looping people from three different episodes on a single day, or Foleying for two separate episodes, and someone has to organize it all.

5102 Editors



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Shoot Local	0.00	Weeks	1	4,000	0
2		Post Production Local	0.00	Weeks	1	4,000	0
3		Shoot Distant	0.00	DistWks	1	5,000	0
4		Post Production Distant	0	DistWks	1	5,000	0
5							0
6		Overtime allowance	10	%	1	0	0
7		Travel	0	Days	1	0	0
8		**Total Fringes**					**0**
9		**Total**					**0**

The Editor makes the picture what it is. I often think that all of us—Director, Actors, Producers, DPs—all of us exist only to create little strips of celluloid or tape to give to the Editor, who then works magic. It is his or her job to re-create an action in its psychological time and disregard its physical time. The text that follows will discuss the different editing systems currently in use.

Editors seldom have any prep time. They almost always start work on the first day of filming and continue through many weeks of Post-Production after the filming has finished. But we can't forget that an Editor who must be on distant location will be paid for travel time.

5103 Assistant Editor

The Assistant Editor is an immensely important cog in the editing machinery. On a show I once produced the Editor was entirely unfamiliar with digital editing and a little resentful that we were not editing film. We were lucky to have an Assistant Editor available who was knowledgeable and personable and who taught the Editor all about the new system. Within two weeks, the Editor was comfortable with the system and now will use nothing else. The Assistant Editor became invaluable by keeping the logs properly and keeping the cassette machines loaded properly, and was so good at his job that we raised his title to Associate Editor.

Assistant Editors these days function as computer experts, handling data entry and logging, much as in the old days they kept the little snippets of film from getting mixed up. The details of keeping the Editor supplied with the elements necessary have changed over the last two or three years. Now it's computer stuff, like multi-gigabyte hard disks.

5104 Extra Editors

I have worked under conditions in which we finished filming a movie of the week and had to deliver it two weeks later. That's when we usually hire an editing team under one master Editor, who then supervises other Editors who work simultaneously on other parts of the show.

5106 Apprentice Editors

Editing is a very difficult task. It is absolutely essential that new editors be trained constantly to enter the ever-widening business. Apprentices will not only learn a useful and artistic means of livelihood, but also learn which Editor drinks coffee without sugar.

5107 Music Editor

A Music Editor works with the Music Composer in front of a Moviola, flatbed, or digital editing system, editing the music to fit the picture. This person is usually present during scoring sessions and is an integral part of the music team. This is discussed further in Account 5400.

5108 Sound Effects Editor

A Sound Effects Editor has to create an aural picture to supplement the visual one. I remember a scene in which a young boy slept peacefully in a house on the beach. Suddenly in the mix we heard a loud foghorn on the FX track. The Sound Effects Editor thought it was appropriate, neglecting the fact that it would have awakened the sleeping child.

5109 ADR or Looping Editor

The ADR Editor must edit the dialogue tracks recorded in the ADR sessions so that they match with the lip movements of the Actors.

5113 Editing Rooms/Rentals

We begin the editing process when we begin production. We must have an Editor on staff when we begin filming to have our dailies "synched." Even if we are editing electronically, the Editor must coordinate the process.

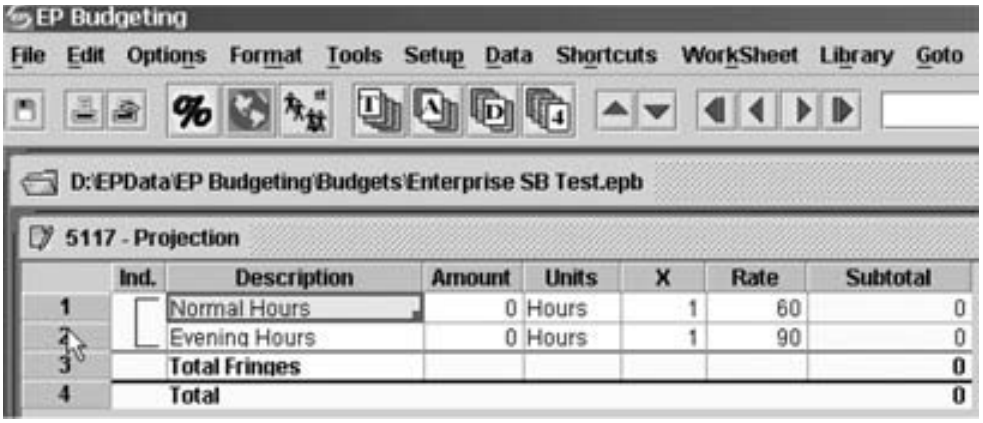
More important, the Editor will begin the assembly during production. The Editor will be arranging the shots in the order the scenes suggest, and, when dailies are viewed, will consult with the Director as to how the scenes should be cut.

For this reason we need an editing room and supplies, whether it be for film or electronic editing systems.

5116 Coding

This process is done electronically if we are editing electronically. If we are editing film, coding is done with a mechanical ink stamper by imprinting the film itself with the code number.

5117 Projection



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Normal Hours	0	Hours	1	60	0
2		Evening Hours	0	Hours	1	90	0
3		Total Fringes					0
4		Total					0

Pre-Production

If we have made screen tests or makeup or wardrobe tests, or if we are viewing other shows for potential talent of one kind or another, we need to screen the results somehow.

Dailies—Executives and Crew

We need projection sessions of dailies for both the crew and executives, especially if a large hierarchy back at the studio must see dailies. If we are shooting a TV movie or series, the network will screen the dailies for itself.

Film and Video Transfer

Sometimes, instead of seeing dailies in a screening room the Director and DP will ask for VHS videocassettes to view at home. This is not as good a system as seeing the dailies full-frame in a screening room and should be used only if no screening facilities are available. On videocassette there is no chance of catching a slightly out-of-focus shot, or seeing a mike shadow if one appears at the edge of frame. It always is preferable to see the dailies on a big screen on film.

Location Theater

When filming on distant location in a small town somewhere in the Midwest, I have rented a local movie theater and shown dailies after the regular show lets out. One time while I was filming in the Bahamas, the theater refused to stay open past its closing time but did interrupt the normal movie to show our dailies. The audiences in the theater, for the week we were there, were treated to our dailies during the course of their regular show—in the middle of the movie, yet! And the viewers didn't even notice that anything was different from the movie they were watching.

I also have rented a screening trailer more than once, a trailer fitted out by an enterprising projectionist with a small double-system projection room and a screening room with everything built in.

Note: Be sure that the theater you rent for dailies has double-system sound. You will need a sound dummy to play your track. Otherwise you will be watching silent dailies!

Double-system sound: Picture and sound are on separate rolls of film.
Sound dummy: Tape player that cannot record.

5122 Travel and Living

Sometimes when on distant location for an extended period of time we will want the Editor along. The film will be processed in Hollywood and shipped back to location where the Editor syncs the dailies and views them with us.

It also is becoming more common for dailies to be digitized and sent via T-1 phone lines across the country. This means that the Editor no longer must be in the same room as the Director and Producer, or even in the same city. More and more companies are filming in Toronto, sending the film to a lab, and having the dailies digitized and put online. The dailies are then transmitted through the T-1 line to the Director in Toronto, the Editor in Hollywood, and the Producer at his home office in Palm Springs. All three can watch the dailies at the same time and discuss them in real time on the phone while the dailies show on their computer screen courtesy of the Internet. They can even run a take back and forth if they wish, just as in a real projection room, to discuss a particular line and how it's spoken.

5200 Post-Production Film and Lab

EP Budgeting

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5200 - Post-Production Film/Lab

	Acct No	Account Description	Page	Total
1	5101	Reprints		0
2	5202	Color Master Positive		0
3	5203	Duplicate Negatives		0
4	5204	Develop Optical Negative		0
5	5205	Negative Cutting		0
6	5206	Answer Prints		0
7	5207	Release Prints		0
8	5208	Stock Footage		0
9	5298	Miscellaneous		0
10		Total		0

I was lucky in that Jim Nelson, who produced the Post-Production on such cinematic monuments as *Star Wars,* helped design the Post-Production section of this budget. Like most production persons, until recently I was much more knowledgeable about the production end of pictures than about the Post-Production end.

A new development has appeared in film processing in the past few years. Almost all labs offer electronic processing services. A leader in this field at the moment is Laser-Pacific, offering what it calls an Electronic Lab. It can take the undeveloped negative, process it, transfer it directly from a negative to whichever electronic medium we prefer, and provide editing rooms for Avid, Lightworks, or some other process.

5201 Reprints

EP Budgeting

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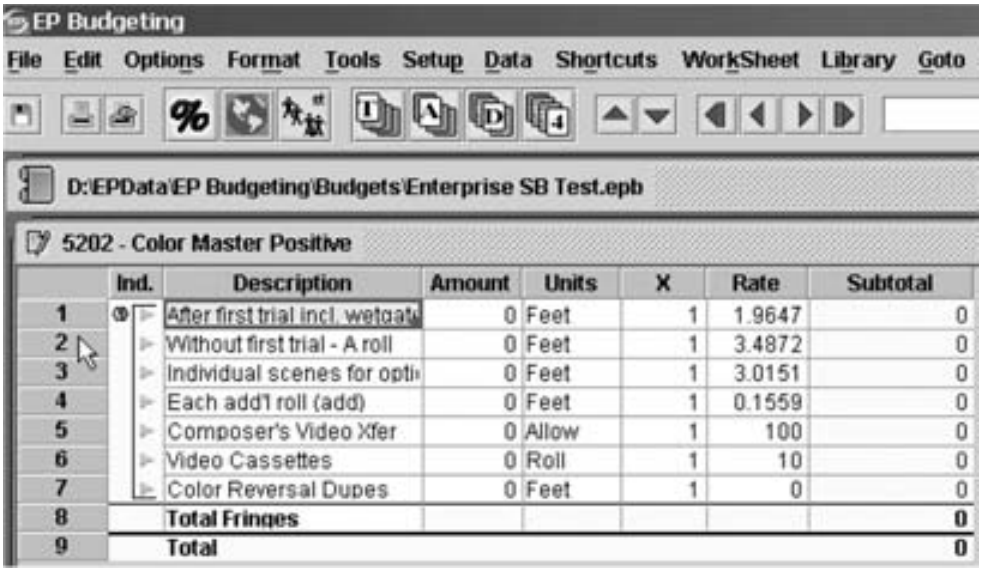
5201 - Reprints

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Editor's Reprints, B/W	0	Feet	1	0.3223	0
2		Timed Color Reprints	0	Feet	1	0.8939	0
3		Print"B" Negative	0	Feet	1	0.4013	0
4		Total Fringes					0
5		Total					0

The Editor starts by editing the work print, which is usually a one-light print struck by the lab off the original negative. If the Editor is editing on film, using a Moviola or flatbed of some kind, eventually the film will become more and more dirty, or the perforations will shred, and reprints will be needed. Editing on a digital machine does not require reprints because everything will be available on electronic media. More reprints will be necessary for the Music and Sound Effects Editors.

5202 Color Master Positive



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		After first trial incl. wetgate	0	Feet	1	1.9647	0
2		Without first trial - A roll	0	Feet	1	3.4872	0
3		Individual scenes for opti	0	Feet	1	3.0151	0
4		Each add'l roll (add)	0	Feet	1	0.1559	0
5		Composer's Video Xfer	0	Allow	1	100	0
6		Video Cassettes	0	Roll	1	10	0
7		Color Reversal Dupes	0	Feet	1	0	0
8		**Total Fringes**					**0**
9		**Total**					**0**

After the film is completely edited, but before the music and effects tracks are added, the negative itself is cut to the exact length of the finished film. Then a Color Master Positive is printed off the negative, and the original negative is sent to the vault.

5203 Duplicate Negatives

EP Budgeting

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5203 - Duplicate Negatives

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Complete reels from inte	0		1	1.9647	0
2		For FX and extra scenes	0	Feet	1	3.0151	0
3		Total Fringes					0
4		Total					0

When we have finished all the processes of color correction and timing, we will be ready to use the Color Master Positive to strike a number of Duplicate Negatives, or Dupe Negatives. These will be used to make the Release Prints.

5204 Develop Optical Negative

EP Budgeting

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5204 - Develop Optical Negative

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Tests	0	Feet	1	0.1226	0
2		1st Final Dubb (Mono)	0		1	0.1226	0
3		1st Final Dubb (Stereo)	0	Feet	1	0	0
4		Post-Preview Dubb (Mon	0	Feet	1	0.1226	0
5		Post-Prev. Dubb (Stereo)	0	Feet	1	0	0
6		Foreign Dubb (Mono)	0	Feet	1	0.1226	0
7		Foreign Dubb (Stereo)	0	Feet	1	0	0
8		TV Version Dubb	0	Feet	1	0.1226	0
9		35/32mm (For 16mm Prir	0		1	0	0
10		Total Fringes					0
11		Total					0

Dialogue used to be recorded on magnetic tape during production. The tape was then transferred to film in the form of an optical sound track for editing. Since the advent of electronic editing systems, this is seldom done, but eventually we will have to develop and print an optical track for making our "married" or single-system prints, in which the picture and sound are put together on one piece of film for projection in theaters.

Although many theatres in large urban areas have CD capability and THX, most theatres in more rural areas have no such systems and still must rely on the old standard, an optical sound track. So every movie still has an optical sound track, and if all else fails, the projectionist can shift quickly to that.

5205 Negative Cutting

Whether we have edited our show on videotape or film, we have to go back to the negative, cut it to conform to the final length of the film, shot for shot, and strike our Color Master Positive prints. Then we will carefully store the negative in a vault.

The negative is irreplaceable. We take out "negative insurance" because anything that happens to our movie usually is reflected in this piece of irreplaceable film.

Safety Film

Until about 1949, all 35 mm film was shot on nitrate-based film, called cellulose nitrate, chemically closely related to TNT. Nitrate film is extremely volatile and spontaneously combustible. It will catch on fire faster than most Fourth of July fireworks. It explodes if enough of it catches fire at once. If it doesn't explode, it will deteriorate slowly over the years, and while it does so, it emits a colorless, tasteless, odorless, and lethal gas. This is not a good thing to keep around the house, although quite a few old-timers from the movie industry have kept some old nitrate stock and given it to their children without explaining the hazards of the stuff. If you know such a person, he or she should be warned. The fire department generally will dispose of it for you, or the hazardous materials people. But keeping it is a very bad idea indeed.

Since 1949 it has been illegal to film with nitrate film. At that time cellulose acetate became dimensionally stable enough to photograph professional films, and it is the standard now. Acetate-based film still is known as "safety film."

5206 Answer Prints

EP Budgeting

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5206 - Answer Prints

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Silent Answer Print	0	Feet	1	1.7675	0
2		1st Answer Print (Mono)	0		1	1.7675	0
3		1st Ans. Print (Stereo)	0	Feet	1	1.7675	0
4		Post-Prev. Ans. Prt	0	Feet	1	0	0
5		Foreign Ans. Print	0	Feet	1	0	0
6		TV Version Ans. Print	0	Feet	1	0	0
7		Unsqueeze/Scanning	0	Feet	1	0	0
8		16mm Answer Print	0	Feet	1	0	0
9		70mm Blowup Print	0	Feet	1	0	0
10		Stripe 70mm Print	0	Feet	1	0	0
11		Xfer Sound to Print	0	Feet	1	0	0
12		Xfer Video to Film	0	Feet	1	0	0
13		Color Timing Charge	0	Feet	1	0	0
14		1st Answer print	0	Feet	1	0	0
15		**Total Fringes**					**0**
16		**Total**					**0**

An Answer Print is struck after all the color-correcting and other chemical manipulating has been completed in the lab. The print includes the sound track, as it would be in a theatre; hence it provides the "answer" to the question of whether the film is projectable. There may be several answer prints, each better than the last, until a perfectly acceptable one is finally delivered.

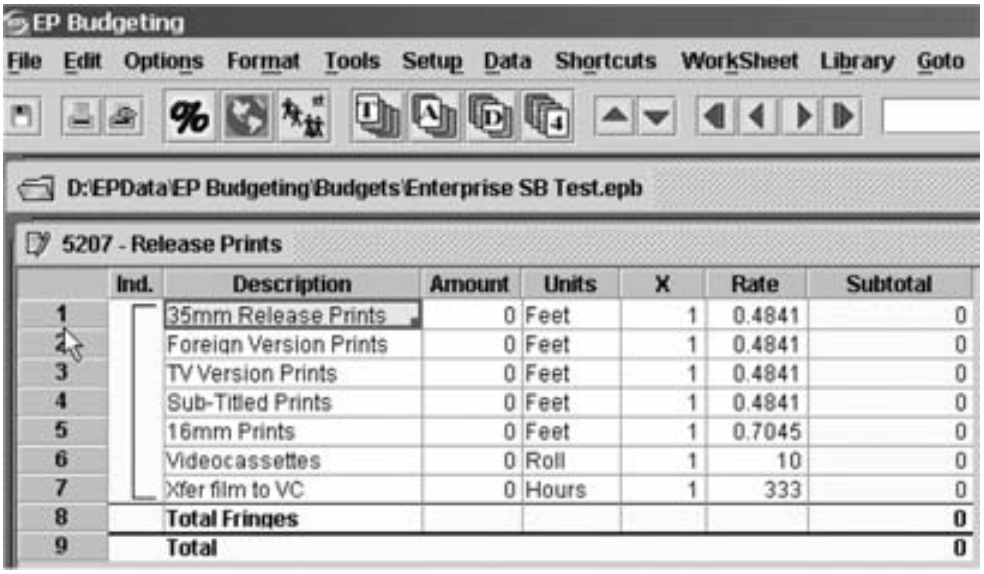
Unsqueezing and Scanning

This refers to converting feature films for viewing on television. Feature films are almost always photographed in the aspect ratio of either 1.85 : 1 or 9 : 16, whereas TV still uses the old academy aperture of 1.33 : 1. If the picture fills the screen from top to bottom, this leaves a section of picture at either side of the screen that will not appear on TV. An electronic scanning system is used that pans across the larger feature film frame to focus on the relevant action and put it on the TV screen, when it may not have appeared by normal transfer without scanning.

Aspect ratio: The ratio of the width to the height of the image. Normally the "academy aperture" is 1.33 : 1, or 4 : 3. That's about what TV is as well. CinemaScope is 1.85 : 1, and the old VistaVision was 2.15 : 1. The current standard is a 9 : 16 frame, and many of the newer TV sets are built to this standard.

Unsqueezing refers to the old CinemaScope system with an anamorphic lens, which squeezed the extrawide image onto regular 35 mm film. Another anamorphic lens was necessary during the projection process to unsqueeze the image, or else everyone on screen looked a great deal thinner than normal, like the people in a Modigliani painting.

5207 Release Prints



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		35mm Release Prints	0	Feet	1	0.4841	0
2		Foreign Version Prints	0	Feet	1	0.4841	0
3		TV Version Prints	0	Feet	1	0.4841	0
4		Sub-Titled Prints	0	Feet	1	0.4841	0
5		16mm Prints	0	Feet	1	0.7045	0
6		Videocassettes	0	Roll	1	10	0
7		Xfer film to VC	0	Hours	1	333	0
8		**Total Fringes**					**0**
9		**Total**					**0**

Release Prints usually are paid for by the Distributor. The Producer is responsible for everything up to and including the Answer Print; after that the Distributor bears the brunt of the lab costs.

Several different kinds of Release Prints are available for different purposes. If a Distributor will be releasing prints overseas, the prints must be dubbed into the native languages, or at least subtitled. For the TV version some of the more colorful language may have to be removed, as well as some of the more libidinous or violent scenes.

5208 Stock Shots

EP Budgeting

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5208 - Stock Footage

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Viewing Prints	0	Feet	1	0.5732	0
2		Interpositives	0	Feet	1	2.8913	0
3		Dupe Negatives	0	Feet	1	2.4991	0
4		Stock Shot License Fee	0	Feet	1	30	0
5		Reels	0	Feet	1	13.44	0
6		Shipping Cases	0	Feet	1	25.46	0
7		Messenger to Neg. Cutter	0	Feet	1	100	0
8		Coding Negative	0	Roll	1	17	0
9		Film Cleaning	0	Roll	1	23	0
10		Film Storage	0	Feet	1	0	0
11		**Total Fringes**					**0**
12		**Total**					**0**

We always assume that we will need stock footage. There is always the odd establishing shot of the hospital or courthouse that we didn't have time to shoot. Companies such as Carl Barth's Stock House not only have large libraries of stock shots but also will shoot our building for us and sell us the film as if it were stock footage, at great savings.

We have to bear in mind that the acquisition of stock footage involves several steps. First we have to view what is available and select the footage we need. Then we have to rent the negative from the stock footage house, have the film printed onto the same stock that we're using, give the footage to the Editor to cut into the film, have a Dupe Negative made for the Negative Cutter to insert into the original negative, and finally include the shots in the Release Prints. Most stock footage is kept on videocassette or DVD today, so the viewing part is easier than it used to be.

5300 Post-Production Sound

EP Budgeting

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5300 - Post-Production Sound

	Acct No	Account Description	Page	Total
1	5301	Music Scoring Stage		0
2	5302	Music Dubb-Down Stage		0
3	5303	ADR Stage		0
4	5304	Foley Stage		0
5	5305	Sound Effects		0
6	5306	Temp Dubbs		0
7	5307	Rehearse Stage		0
8	5308	Pre-Dubb		0
9	5309	1st Combine Dubb		0
10	5310	Post-Preview Dubb		0
11	5311	Foreign Dubb		0
12	5312	TV Version Dubb		0
13	5313	Recorders		0
14	5314	Dolby		0
15	5315	Other Sound Royalties		0
16	5316	Dubbing Supervisor		0
17	5317	Dubbing Equipment Rental		0
18	5318	Mag Stock & Transfers		0
19	5319	Optical Sound Transfers		0
20	5398	Miscellaneous		0
21		Total		0

This is the period in which the sound is made rational. The human ear hears sounds selectively, and these sounds are filtered further by the brain into the relevant and irrelevant categories. A studio microphone has no such ability, so the Post-Production Sound folk must do it for us. Stray sounds always creep into our track while we are filming; now we can equalize them out. We also can add interesting new sounds to give the picture more life.

We will need several sound tracks and have to mix them together to make a single sound track that flows evenly with the visuals. The major areas we will concentrate on are music, sound effects, and dialogue. The dialogue track is what we have recorded on location while the actors were speaking the lines. Sometimes the dialogue track will be the ADR track because we had to re-record the dialogue (see Account 5303).

5301 Music Scoring Stage

EP Budgeting

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5301 - Music Scoring Stage

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Pre-Score	0	Hours	1	550	0
2		Post-Prod. Scoring	0	Hours	1	650	0
3		Stage Set-up Charges	0		1	400	0
4		Special Equipment	0		1	300	0
5		Total Fringes					0
6		Total					0

In real life no bands follow us around. In the movies, music appears suddenly from out of nowhere. As Mayor Shinn said in *The Music Man,* "Where's the band?" Here, on the scoring stage. With the conductor (usually also the composer) standing there with earphones, staring at a large screen and conducting the band in time to the editing (see Account 5400).

5303 ADR Stage

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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5303 - ADR Stage

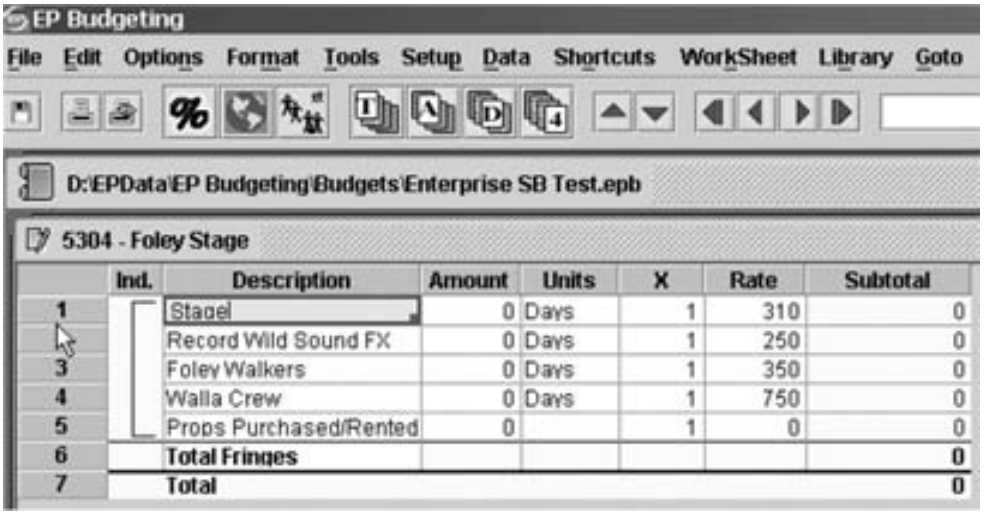
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		ADR Stage	0	Hours	1	400	0
2		Narration Stage	0	Hours	1	250	0
3		Total Fringes					0
4		Total					0

ADR (automated dialogue replacement, or "looping") is necessary when a live recorded sound track is unusable for some reason. That reason is usually extraneous noise, such as an airplane flying through our shot, drowning out the dialogue. The Actors come to the sound studio. They watch the original scene projected on

a screen and listen through earphones to their original lines, then try to reproduce their lines to match their lip movements on the screen. Because they are seeing the same bit of film over and over again on a loop, this is called looping.

We probably can use the same studio in which we recorded the ADR for our narration track if necessary.

5304 Foley Stage



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Stage1	0	Days	1	310	0
2		Record Wild Sound FX	0	Days	1	250	0
3		Foley Walkers	0	Days	1	350	0
4		Walla Crew	0	Days	1	750	0
5		Props Purchased/Rented	0		1	0	0
6		Total Fringes					0
7		Total					0

Foley: The process of creating live sounds for the sound effects track.

Record Wild Sound Effects

At times it might be necessary for us to send a Sound Recordist into a swamp to record the mating cry of the Louisiana alligator or some other unique but vital sound. I once had a Producer who insisted on using the cries of the humpback whale in a sound track. No, I didn't send out a Recordist in a scuba suit to make the recording; we found a CD with the sounds already recorded.

Foley Walkers

The people who actually create the sounds are called Foley Walkers. Foley Walkers have developed the art to a fine pitch by now, and the craft is exacting. They will have several wood trays on the floor, bearing different kinds of walking surfaces, such as gravel, tile, grass, sand, rocks, and parquet. As the scene calls for it they record their footfalls in coordination with the picture. They also may make sounds of bodies falling, people hitting or slapping each other, chains clanking, swords rattling, and whatever else may be necessary for the sound track.

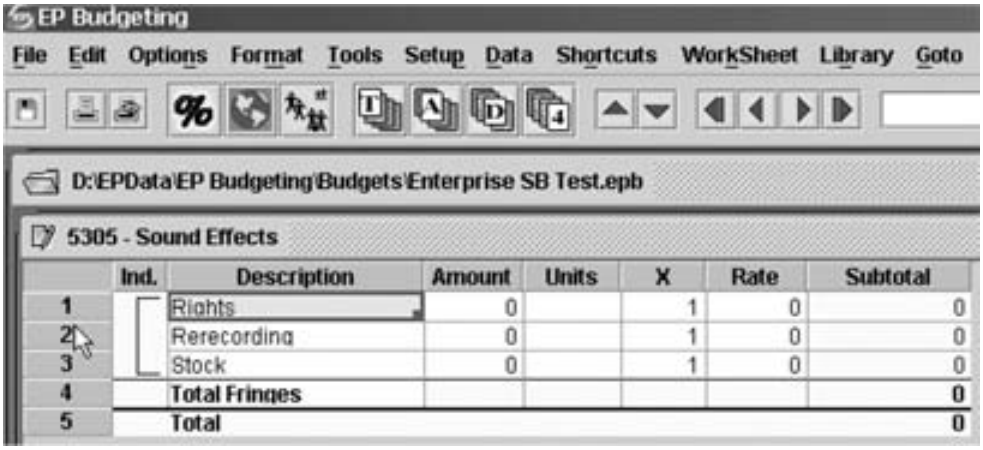
Walla Crew

"Walla crew" is what we call the people who make the miscellaneous vocal sounds for crowd scenes. In the old days it consisted of a bunch of people standing around a microphone and saying, "walla-walla-walla-walla" in different tones of voice. When we do the same thing with Extras on set, it is called "Omnies." We used to ask the Extras to stand around and say, "omnie-omnie-omnie-omnie-omnie" into the microphone for crowd scenes.

Prop Purchase and Rental

This comes under the heading of "things that make interesting noises." The use of coconuts to reproduce hoof beats is an example. We will need chains and other pieces of metal, bells, and other objects that make sounds.

5305 Sound Effects



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Rights	0		1	0	0
2		Rerecording	0		1	0	0
3		Stock	0		1	0	0
4		Total Fringes					0
5		Total					0

Many capable Sound Effects houses in Los Angeles will be willing to handle our Sound Effects package. Most Sound Effects are on CD today. The Sound Effects company will read the script and collect the appropriate Sound Effects for our show. Then we give the company a cassette of the film, and the company matches the Sound Effects to the film, shot for shot. What we get for our money is a sound track with only the Sound Effects on it, called the Effects Track.

5308 Pre-Dubb

EP Budgeting

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5308 - Pre-Dubb

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Dialogue	0	Hours	1	700	0
2		FX	0	Hours	1	750	0
3		Music	0	Hours	1	700	0
4		Total Fringes					0
5		Total					0

Also called the pre-mix. At this point we have several tracks in our hands, covering three areas: the Effects Track, the Music Track, and the Dialogue Track. We might have several versions of each for different purposes. For instance, for the Dialogue Track we might have one recorded on location and one recorded in ADR. We might have several Effects Tracks—one for crowd noises, one for car engine noises, and so on. In fact we can have as many as thirty tracks or more.

In the pre-mix we carefully line up these tracks in the mixing machine opposite the video that each matches. This is a time-consuming process but absolutely essential for the mix itself. The mix can cost up to twice as much as the pre-mix, so we don't want to waste mixing time lining up the tracks.

5309 First Combine Dubb

EP Budgeting

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5309 - 1st Combine Dubb

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Mono	0	Hours	1	850	0
2		Stereo	0	Hours	1	900	0
3		Total Fringes					0
4		Total					0

Also known as the mix. All the tracks have been lined up during the pre-mix, and now we have a huge mixing console in front of us. Sitting in a big room with a wide screen in front of us, we project the movie, stopping at each frame, deciding how the sound is to be designed for each shot. For some shots we lower the volume on the music and turn up the effects. For heavy dialogue pieces, we may lower the music and effects and turn up the dialogue. We might have a drive-by shot of cars driving down the street. So we turn down the Dialogue Track and turn up the Sound Effects of the car motors, recorded on location, and the extra Effects Track of the tires squealing on the pavement. That's what mixing is, blending together all the tracks into a cohesive whole, concentrating on the appropriate sound for the current shot.

We end up with two tracks: the Dialogue Track with only the spoken words on it, and the Music and Effects (M & E) Track with only the music and effects. We have to provide this last track to the foreign distributor, who will use our M & E Track and record a Dialogue Track in the native languages of the foreign countries where the picture will be shown. Then these will be combined in a special native language track, for each country.

5311 Foreign Dubbs

Our picture probably will become so outstandingly successful that distributors from all over the world will approach us for the right to distribute in their home countries. They must hire a cast of polyglots to re-record the entire dialogue track using foreign translations of the original words. These translations must be carefully designed so that even though the words are foreign they match the lip movements of the cast as closely as possible. The cost of this process usually is borne by the foreign distributor.

5312 TV Version Dubb

This replaces some of the more obscure scatological and sexual references in our script with words acceptable to Network Standards and Practices. Words such as "Gee Whiz" and "Golly" replace the more offensive street vernacular.

5314 Dolby

The Dolby system has become de rigueur for the movie business. We don't like the hiss we hear on our car tape deck? Just imagine what it would sound like in 70 mm stereo quadraphonic with 250 watts of power in a screening room!

When we use the Dolby system, we will be required to contribute a patent royalty of several thousand dollars to the Dolby organization, thereby guaranteeing good sound for our movie.

5400 Music

EP Budgeting

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5400 - Music

	Acct No	Account Description	Page	Total
1	5401	Composer		0
2	5402	Lyricist		0
3	5403	Music Coordinator		0
4	5404	Arrangers/Orchestrators		0
5	5405	Conductor		0
6	5406	Copyists/Proofreaders		0
7	5407	Musicians		0
8	5408	Singers		0
9	5409	Rehearsal Pianist		0
10	5410	Music Coaches		0
11	5412	Recording Facilities		0
12	5413	Music Stage Labor		0
13	5414	Rights/Royalties		0
14	5415	Re-recording		0
15	5416	Music Package Fee		0
16	5498	Miscellaneous		0
17		Total		0

Music for movies is a very intricate and delicate matter. It must be a part of a whole, supplementing the visuals, yet not so obtrusive as to call attention to itself. In the best of all possible worlds we can find a music score that is interesting enough to sell as a stand-alone item, separate from the movie.

There are two ways to make music for a movie. We can have it composed especially for the show and record it, or we can buy existing music and lay it in. The former usually is more expensive but far more satisfying and more to the point. Making something work is never as good as creating something from scratch to work for you.

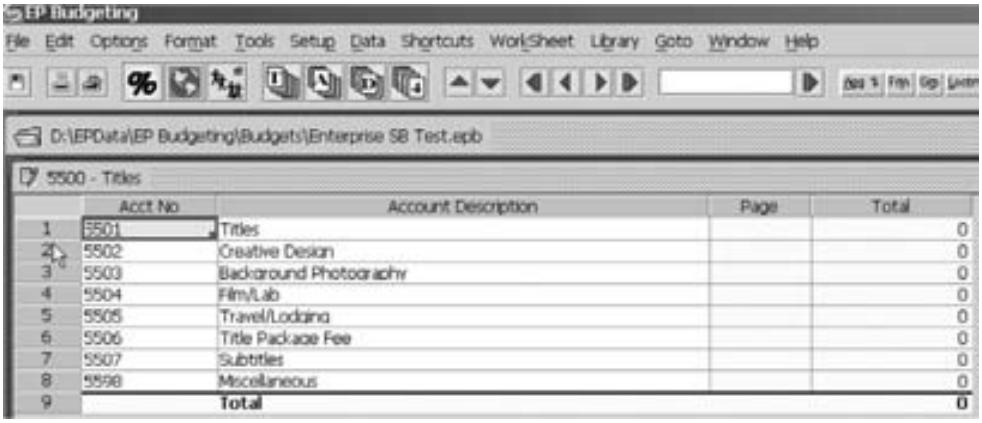
The Composer has had the cassette of the edited work print since the day after it was finished and has been composing the music to fit the visuals, shot by shot. Then the Music Producer will hire an orchestra, or whatever size of band is required, book the studio with microphones and recording equipment, projector and screen, and set up the recording session. On large pictures, the music track might take days to record, much like recording a regular music CD.

On the other hand, pictures like *American Graffiti* used pre-recorded music exclusively to brilliant effect, but that is the exception rather than the rule.

5416 Music Producer

In many cases it will be advantageous to hire a Music Producer to handle the entire music package. This is a financial arrangement, not an aesthetic one, much like jobbing out the construction costs to an independent contractor for building the sets. We still have complete control of the music, only we have hired a company to handle the project instead of hiring each Musician individually, and we paid for the studio ourselves. We pay one bill for all the music, and the Music Producer becomes the employer of record for the Musicians. We hand the Music Producer a check and receive the music track.

5500 Titles

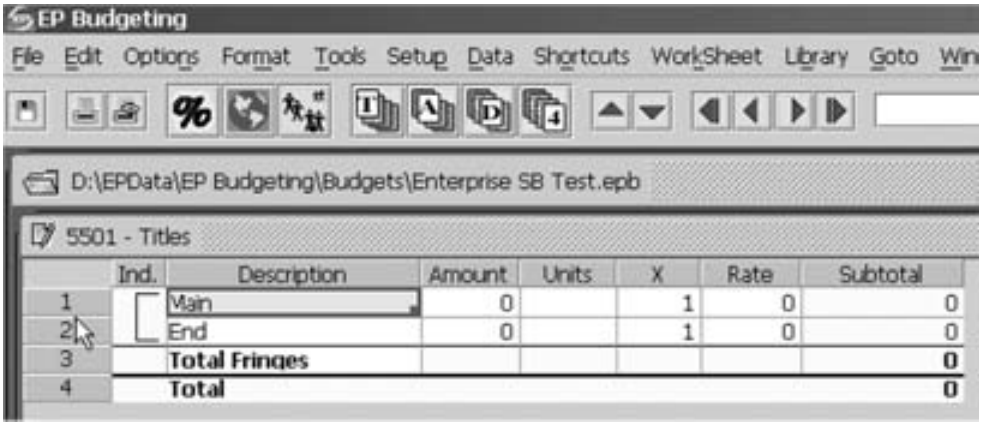


	Acct No	Account Description	Page	Total
1	5501	Titles		0
2	5502	Creative Design		0
3	5503	Background Photography		0
4	5504	Film/Lab		0
5	5505	Travel/Lodging		0
6	5506	Title Package Fee		0
7	5507	Subtitles		0
8	5598	Miscellaneous		0
9		**Total**		**0**

There are many kinds of titles. The simplest are the kind shown on my Dad's old home movies, chalk letters on a blackboard photographed straight on without any frills. During the 1930s and 1940s it was common for dramas to have the titles shown in the form of a gloved hand turning pages in a guest book or calling cards falling onto a silver tray.

Our titles will be affected by our budget, of course. The more money we have to spend, the more elaborate the titles can be. Companies specialize in title design and execution, so we can subcontract this just like the music.

5501 Titles



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Main	0		1	0	0
2		End	0		1	0	0
3		**Total Fringes**					**0**
4		**Total**					**0**

When I first got into the biz, it was common for all the titles to be at the front of the picture, and highly unusual for there to be any credits at all at the end.

Nowadays, it is common for the credits to be almost as long as the picture itself, but at least they are at the end of the show so that viewers can leave the theater or remove the cassette from the VCR and not have to watch lists of names meaningful only to the respective next of kin.

5502 Creative Design

EP Budgeting

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5502 - Creative Design

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Design Fee	0		1	0	0
2		Special Art Work	0		1	0	0
3		Title Setting/Layout	0		1	0	0
4		Photography	0		1	0	0
5		**Total Fringes**					**0**
6		**Total**					**0**

The creation of titles has become an art in itself. The titles for the James Bond films, for instance, immediately and forcibly set the tone of the movie to come. The end credits for *Around the World in 80 Days,* the original Mike Todd production, brilliantly recap the picture in their reminder to the audience of which Actors appeared in cameos in which scenes.

5503 Background Photography

EP Budgeting

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5503 - Background Photography

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Cameraman: Local	0		1	0	0
2		Cameraman: Distant	0		1	0	0
3		Assistant	0		1	0	0
4		Other Labor	0		1	0	0
5		Equipment Rental	0		1	0	0
6		Materials/Supplies	0		1	0	0
7		Misc. Photography Charge	0		1	0	0
8		**Total Fringes**					**0**
9		**Total**					**0**

This section is used only if a special Cameraman has been hired to photograph the background scenery for our titles. This is also termed "Process Plates." A Cameraman has been provided in the Camera Department as well.

5504 Film/Lab

EP Budgeting

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5504 - Film/Lab

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Raw Stock	0	Feet	1	0	0
2		Develop	0	Feet	1	0	0
3		Print	0	Feet	1	0	0
4		B/W Reversal Dupes	0	Feet	1	0	0
5		Interpositives	0	Feet	1	0	0
6		Registration Interpositiv	0	Feet	1	0	0
7		Dupe Negatives	0	Feet	1	0	0
8		Print Dailies	0	Feet	1	0	0
9		Textless Backgrounds	0	Allow	1	0	0
10		**Total Fringes**					**0**
11		**Total**					**0**

Naturally, because we will be filming titles, we need to have the film developed, printed, and eventually edited into the final prints.

5506 Title Package Fee

We use this account only if we'll be jobbing out the title package to a subcontractor.

5600 Optical Effects

EP Budgeting

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5600 - Opticals

	Acct No	Account Description	Page	Total
1	5601	Supervisor		0
2	5602	Coordinator		0
3	5603	Assistant Coordinator		0
4	5604	Consultants		0
5	5605	Special Editorial Labor		0
6	5606	Other Labor		0
7	5607	Optical Effects		0
8	5608	Matte Department		0
9	5609	Process Plates		0
10	5610	Animation		0
11	5611	Inserts		0
12	5612	Raw Stock		0
13	5613	Laboratory		0
14	5614	Travel/Lodging		0
15	5698	Miscellaneous		0
16		**Total**		**0**

5607 Optical Effects

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto

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5607 - Optical Effects

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Fades	0		1	0	0
2		Fades over 12'	0		1	0	0
3		Dissolves	0		1	0	0
4		Dissolves over 12'	0		1	0	0
5		Oil Dissolves	0		1	0	0
6		Wipes	0		1	0	0
7		Hold Frame/Optical Cut	0		1	0	0
8		Flipover/Reposition	0		1	0	0
9		Flip	0		1	0	0
10		Reduction	0		1	0	0
11		Blowup/Enlargement	0		1	0	0
12		Zoom Center	0		1	0	0
13		Zoom Off Center	0		1	0	0
14		Out of focus effect	0		1	0	0
15		Telescope/Binocular	0		1	0	0
16		Straight Dupe Section	0		1	0	0
17		Skipframe/Double Frame	0		1	0	0
18		Reverse Printing	0		1	0	0
19		Montages	0		1	0	0
20		Superimposures	0		1	0	0
21		Split Screens	0		1	0	0
22		Animation	0		1	0	0
23		Computer Animation	0		1	0	0
24		Subtitles	0		1	0	0
25		Blue Screen Shots	0		1	0	0
26		Rotoscope work	0		1	0	0
27		Special Opticals	0		1	0	0
28		Special art work	0		1	0	0
29		**Total Fringes**					**0**
30		**Total**					**0**

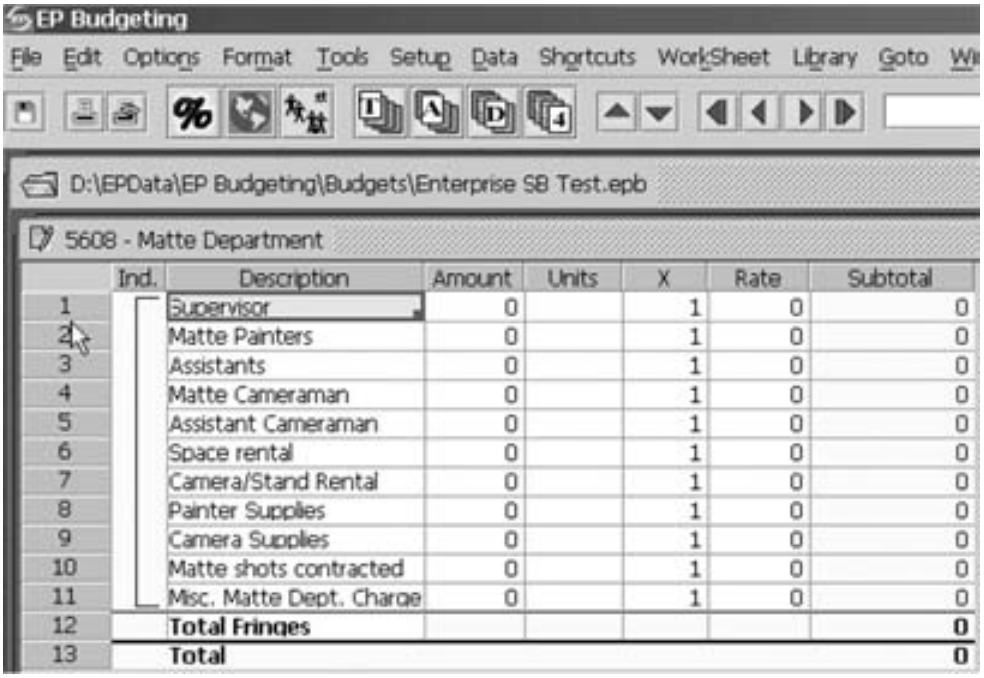
Remember how Billy Bitzer invented the iris by accident on a D. W. Griffith film? He closed down the iris before he stopped turning the crank. Opticals have grown some since then.

Nowadays it is almost as common for opticals to be created by computer as it used to be to have pages fly off a calendar to denote passage of time. Computers are very facile instruments, capable of creating all sorts of special effects impossible to do by any other means. More and more computer animation is being used to wonderful purpose not only in movie titles but also in TV commercials.

Optical effects can be as expensive as we want to make them. They should be used whenever photographing the real event is physically impossible, as in *Star Wars*, or when using actors in a real situation can put their lives in jeopardy, as in Spielberg's *Indiana Jones* series. The prices will vary according to the magnificence of our vision (and the expansiveness of our budget).

Most of these opticals are self-describing, and most can be accomplished in our digital editing machine so we can see exactly what they will look like on the screen. We won't be imparting the opticals to the original film per se, but we will be noting that "This wipe goes here" in the EDL (edit decision list), which the computer generates for the Negative Cutter and the lab to indicate their use of the original negative.

5608 Matte Shots



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Supervisor	0		1	0	0
2		Matte Painters	0		1	0	0
3		Assistants	0		1	0	0
4		Matte Cameraman	0		1	0	0
5		Assistant Cameraman	0		1	0	0
6		Space rental	0		1	0	0
7		Camera/Stand Rental	0		1	0	0
8		Painter Supplies	0		1	0	0
9		Camera Supplies	0		1	0	0
10		Matte shots contracted	0		1	0	0
11		Misc. Matte Dept. Charge	0		1	0	0
12		**Total Fringes**					**0**
13		**Total**					**0**

Norman Dawn was a cameraman from the silent era. He developed the glass matte into an art form. If a mountain did not exist he would paint it on a piece of glass and photograph the scene through the glass, aligning the mountain as if it were there. The mountain appeared on the screen just as if it were real.

Matte: When something is superimposed over a picture of something else to add to a scene an element not otherwise present.

5609 Process Plates

EP Budgeting

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5609 - Process Plates

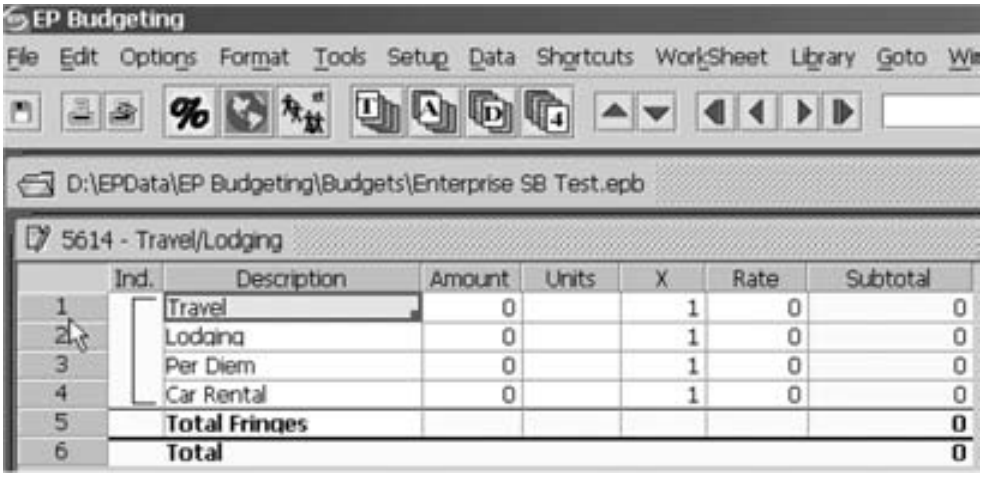
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Plates Cameraman, Local	0		1	0	0
2		Cameraman, Distant	0		1	0	0
3		Assistant, Local	0		1	0	0
4		Assistant, Distant	0		1	0	0
5		Camera Rentals	0		1	0	0
6		Camera Supplies	0		1	0	0
7		**Total Fringes**					**0**
8		**Total**					**0**

Process Plates and Rear Projection (RP) are terms that refer to essentially the same process. Finding it difficult to transport the cast and crew to Ulaanbaatar, Mongolia, for two shots? The simple solution is to send a Cameraman there to take a few shots of typical streets or views of the nearby River Orhon. Back in Hollywood, we set up a large screen in a studio. On one side of the screen, we set up a very bright projector in which is threaded the Mongolian footage. On the other side of the screen, we set up the camera and Actors. Run the projector and camera on Selsyn Synch motors so they will stay in synch. Turn on both simultaneously. Now the actors will play out their scene in front of a projected scene of Mongolian streets, and the audience will believe that our Actors actually were there.

This system works quite well for Front Projection as well, but we have to beware of shadows on the screen. For that matter, we have to beware of the same with Rear Projection.

This category could just as well have been included in the production part of the budget, because Rear Projection plates are generally filmed during principal photography.

5614 Travel and Lodging



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Travel	0		1	0	0
2		Lodging	0		1	0	0
3		Per Diem	0		1	0	0
4		Car Rental	0		1	0	0
5		**Total Fringes**					**0**
6		**Total**					**0**

In 1968 I did a movie for Columbia called *Pendulum* filmed on location in Washington, D.C., when Martin Luther King, Jr., was assassinated. Washington was in flames, mobs were running through the streets, and filming was obviously impossible. We packed up the whole company and sent everyone back to Hollywood. I returned to my home in New York. Three weeks later, I took a Cameraman back to Washington to film some background plates for the film, the scenes were shot with Rear Projection, and no one was the wiser. Of course, if you watch the movie now on late-night TV you will see, through the rear window of Jean Seberg's cab, some smoke rising from buildings in the background. This account covered our travel and lodging expenses.

5700 Post-Production Video

EP Budgeting

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5700 - Post-Production Video

	Acct No	Account Description	Page	Total
1	5701	Off-Line Editing		0
2	5702	On-Line Editing		0
3	5703	Additional Equipment		0
4	5704	Additional Services		0
5	5705	Studios/Rooms		0
6	5706	Transfer & Assembly		0
7	5707	Laydown from Master		0
8	5708	Layback to Video Master		0
9	5709	Layback to Videocassette		0
10	5710	Audiotape Rental		0
11	5711	Audiotape Purchase		0
12	5712	Videotape Purchase		0
13	5713	Pre-Blacking/Time Coding		0
14	5714	Travel/Lodging		0
15	5798	Miscellaneous		0
16		Total		0

Digital editing is becoming more and more prevalent. My last six or so shows have been photographed on film. The negative was developed and transferred to electronic media, and everything after that, including delivery to the network, was done on computer. If we are working on a theatrical film, we can edit digitally, then conform the negative to the edit decision list and strike prints from it. If we are working on a television film it is even simpler. The negative need never be touched again. Edit on tape, release on NTSC. If we need a PAL or SECAM print, that can be transferred from our NTSC print very simply.

NTSC (National Television System Committee): 525 scan lines, 30 frames per second. Standard for North America, Japan, and some other countries. Also known as **N**ever **T**wice the **S**ame **C**olor.

PAL (Phase Alternation Line): 625 scan lines, 25 frames per second. Standard in most countries of Western Europe and some other countries throughout the world. Also known as **P**eace **A**t **L**ast.

PAL-N: A variation of PAL that has a different color subcarrier frequency for broadcast. Used only in Argentina, Paraguay, and Uruguay. These countries accept standard PAL recordings.

PAL-M: Brazilian version of PAL. 525 scan lines, 30 frames per second. PAL-M and PAL are not interchangeable without conversion. Also known as **P**ay **A** **L**ittle **M**ore.

SECAM (Séquence Couleur À Mémoire): 625 scan lines, 25 frames per second. The French standard, also adopted by Eastern Europe, Russia, and parts of the Middle East. Also known as **S**omething **E**ssentially **C**ontrary to **A**merican **M**ethods.

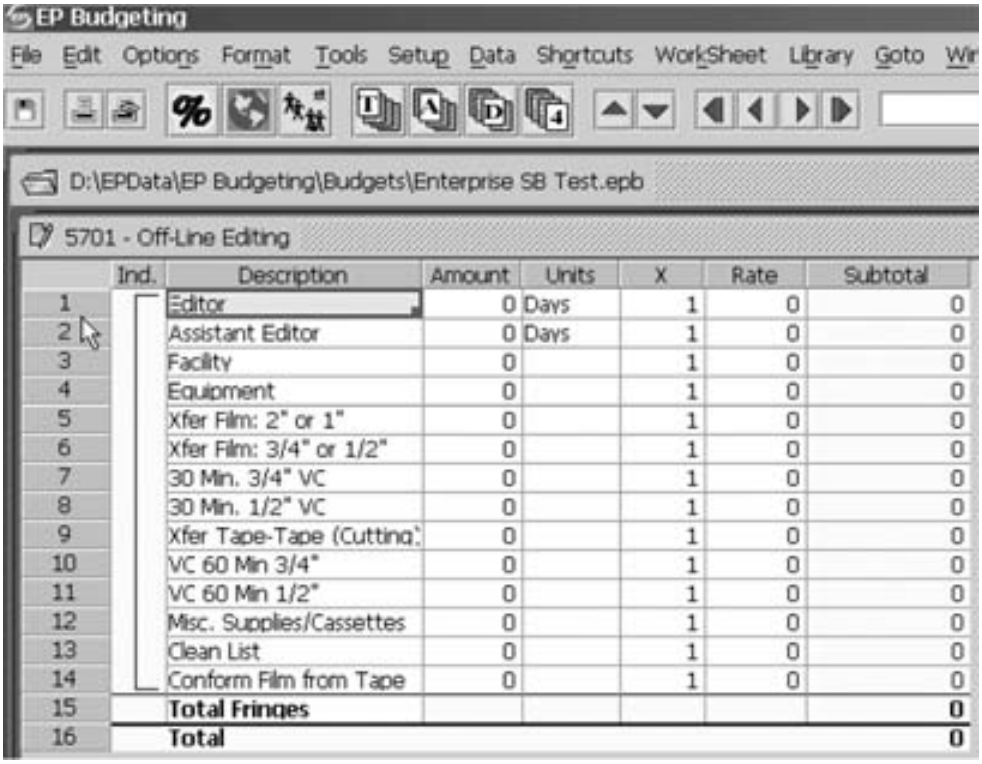
SECAM utilizes two different types of color synch encoding. Depending on the country, it may be either SECAM V (Vertical), used in France and Russia, or SECAM H (Horizontal), common in the Middle East. Today most two-inch, one-inch, and three-quarter–inch SECAM recordings are made with both V and H encoding for color playback in any SECAM country.

One-half–inch SECAM VHS equipment does not allow simultaneous V and H encoding. VHS SECAM V recordings will play back on SECAM H equipment (and vice versa), but only in black and white. Thus, when ordering VHS SECAM conversions or copies, V *or* H encoding must be specified to assure a proper color playback.

The above descriptions were supplied by Michael Papadaki, my personal Post-Production guru and Executive Vice President of Sales for Consolidated Film Industries (CFI).

As we can see from the plethora of formats, a wide variety of editing methods is available to the enterprising Producer.

5701 Off-Line Editing



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Editor	0	Days	1	0	0
2		Assistant Editor	0	Days	1	0	0
3		Facility	0		1	0	0
4		Equipment	0		1	0	0
5		Xfer Film: 2" or 1"	0		1	0	0
6		Xfer Film: 3/4" or 1/2"	0		1	0	0
7		30 Min. 3/4" VC	0		1	0	0
8		30 Min. 1/2" VC	0		1	0	0
9		Xfer Tape-Tape (Cutting	0		1	0	0
10		VC 60 Min 3/4"	0		1	0	0
11		VC 60 Min 1/2"	0		1	0	0
12		Misc. Supplies/Cassettes	0		1	0	0
13		Clean List	0		1	0	0
14		Conform Film from Tape	0		1	0	0
15		**Total Fringes**					**0**
16		**Total**					**0**

Off-line editing generally refers to the time when the Editor and Assistant Editor sit in the editing room with an Avid system or the equivalent, working alone without the advantages of an entire digital system.

5702 On-Line Editing

EP Budgeting

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5702 - On-Line Editing

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		2-VTR Editing	0		1	0	0
2		3-VTR Editing	0		1	0	0
3		4-VTR Editing	0		1	0	0
4		5-VTR Editing	0		1	0	0
5		3/4" - 1" Mastering	0		1	0	0
6		3/4" - 3/4" Mastering	0		1	0	0
7		Set-up Charges	0		1	0	0
8		**Total Fringes**					**0**
9		**Total**					**0**

In on-line editing, the usual process, the Editor sits in a control booth with a Video Operator, going back and forth with the original Video Master, conforming it to the "work print," which had been done on the off-line editing system.

Work print: The film or tape that we actually edit, or work on.

5705 Studios/Rooms

EP Budgeting

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5705 - Studios/Rooms

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Sweetening Room	0		1	0	0
2		Prelay Room	0		1	0	0
3		Spotting Room	0		1	0	0
4		Screen Room	0		1	0	0
5		3/4" or 1/2" Viewing Roo	0		1	0	0
6		1" or 2" Viewing Room	0		1	0	0
7		**Total Fringes**					**0**
8		**Total**					**0**

Sweetening Room

I always liked the expression *sweetening* as applied to Post-Production Sound. It brings to mind maple sugar in Vermont in the fall. In the movies, it refers to making the sound track better.

Prelay Room

Here we do a preliminary sound mix, lining up all the elements, music, dialogue, and effects, for the mixdown. Prelay is the equivalent of the Pre-Dubb, and the mixdown is equivalent to the mix.

Mixdown: The process by which we combine the sound elements onto a single soundtrack.

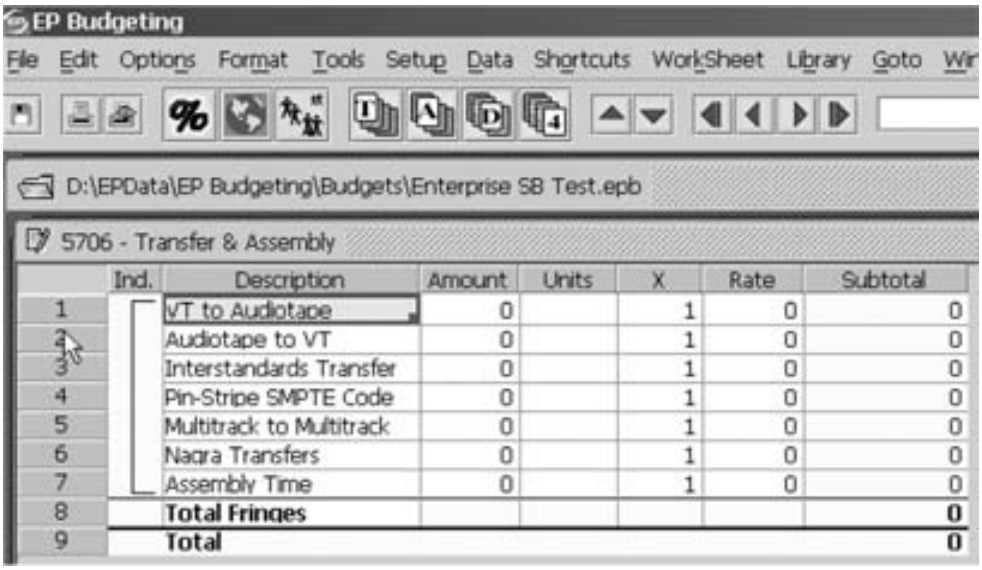
Spotting Room

Here, the picture is projected on a screen, and the Producer, the Editor, and the Music Composer decide at which points or "spots" the music is to appear.

Screening Room

Here is where we screen the work print at various stages. "Screening" usually refers to film projection.

5706 Transfer and Assembly



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		VT to Audiotape	0		1	0	0
2		Audiotape to VT	0		1	0	0
3		Interstandards Transfer	0		1	0	0
4		Pin-Stripe SMPTE Code	0		1	0	0
5		Multitrack to Multitrack	0		1	0	0
6		Nagra Transfers	0		1	0	0
7		Assembly Time	0		1	0	0
8		**Total Fringes**					**0**
9		**Total**					**0**

Interstandards Transfer

This is our NTSC-to-PAL or -SECAM transfer for foreign release. Several good videotape houses in Los Angeles can accomplish this in such a way that nobody would ever know the difference between the original and the transfer.

Nagra Transfers

Nagra transfers are sound transfers for videotape. The Nagra portable recorder has been the standard for live sound recording for years in the movie business. When I started in the biz, we used Westrex trucks and 35 mm tape. The trucks were parked outside the sound stage or just off camera on location. They were insulated so that the microphones could not hear the tape recorders humming. Since air-conditioning had not yet been made portable enough to use on the trucks, the Sound Recordists sweated a lot.

Nagra: A brand of professional audiotape recorder manufactured to very exacting specifications in Switzerland.

5710 Rental/Purchase of Audiotape

It is impossible right now to tell where the science and art of audio recording is going. The advent of Digital Audio Tape already has affected the market, and recordable compact disks are coming into widespread use. Regular audiotape, which has held sway over the recording industry for lo these many years, is already becoming obsolete.

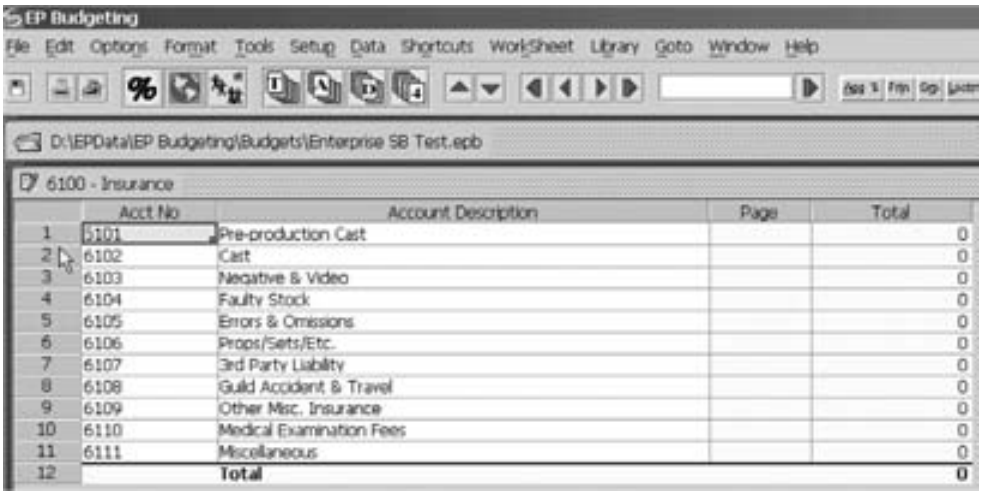
5800 Facilities

We have allowed an entire account for facilities. We never know when we will need it. We may be working with a major studio on its lot and have to provide for a facilities fee in our budget to cover the studio overhead. This is where that expense is recorded.

5900 Other Charges

This finishes the Post-Production section of our budget. A few budget areas remain that require acknowledgment, but that don't fall neatly into any of the previous categories. These still need detailed examination and must be addressed on a line-item basis.

6100 Insurance



	Acct No	Account Description	Page	Total
1	6101	Pre-production Cast		0
2	6102	Cast		0
3	6103	Negative & Video		0
4	6104	Faulty Stock		0
5	6105	Errors & Omissions		0
6	6106	Props/Sets/Etc.		0
7	6107	3rd Party Liability		0
8	6108	Guild Accident & Travel		0
9	6109	Other Misc. Insurance		0
10	6110	Medical Examination Fees		0
11	6111	Miscellaneous		0
12		**Total**		**0**

I read a science fiction short story that took place about 100 years into the future. Insurance companies had taken over the world. There were no longer any police or armies, only adjustors.

The cost of insurance has exploded over the last few years. For expedience I usually apply a percentage amount of the budget for insurance rather than trying to estimate each insurance figure individually—1.75 percent is an adequate fee for most pictures. If the project contains a great many special effects and stunts I may increase the estimate to 2% or even 2.25%. The insurance company will insist on reading the script before shooting to be able to estimate the insurance premium.

When we buy insurance we almost always exclude the cost of the script and Post-Production from the budget figure under which we will estimate the above 1.75 percent. The script already is purchased and needs no insurance, and Post-Production takes place in the editing room, where the Editor, one hopes, cannot use the Avid to run down any passersby on the sidewalk. Sometimes we will include elements of Post-Production in the insurance figure if there will be Post-Production Special Effects shooting, for instance.

6101 Pre-Production

We probably will buy some insurance during Pre-Production; for instance, if any Directors Guild of America (DGA) member is flying, our DGA contract provides for flight insurance, and we will want to take out a blanket policy to cover eventualities.

6102 Cast Insurance

Cast insurance protects the production against losses incurred due to the sickness or death of an Actor. Generally one has the four or five main Actors and the Director insured against anything untoward happening during filming. Knock wood, I have never had to make a claim on this kind of insurance.

We could run into a situation as I did on a show a few years back. Some scenes were being filmed in New York with two Actors from Los Angeles. The insurance company informed us that one Actor had had a heart attack recently and was uninsured for flying. What to do? Send the Actor four days early by train? Nope, we figured the risks and he flew to New York and back in fine fettle. His heart attack had nothing to do with flying.

6104 Faulty Stock: Insurance

We may run into a bad batch of film and expose it before we know that it is flawed. The chances of this are almost nil, but it has happened. We should be insured for that.

Stock: The medium on which we are recording the images, such as film or tape.

6105 Errors and Omissions

We are not perfect and make errors and omissions, so this category is often essential. We probably will use this category quite a bit. It covers, among other things, clearances.

Many years ago we shot a documentary in New York about slum lords. We photographed a building downtown that was as good a slum as any. We had cleared the building legally with the owner and the city. The establishing shot, however, included a small piece of a corner of the building next door. Wouldn't you know? The owner of the building next door sued the TV station for invasion of privacy, libel, and a lot of other unpleasantness and came away several thousand dollars richer.

We must also be very careful that the names of our characters have been checked. If we are filming a true-life story we may find that a person whom we have named in the script will sue us for using that person's real name and likeness without permission. While our errors and omissions insurance covers this, it is always better to avoid the problem in the first place. The fact that we did due diligence in researching all the names in the story will enable the insurance to work. If we do not do that research, the insurance will not pay for these errors.

6106 Props, Sets, and the Like

We may have some loss or damage on sets, props, or wardrobe. Typically we will have a deductible of $2,500 in this category, so we must be careful.

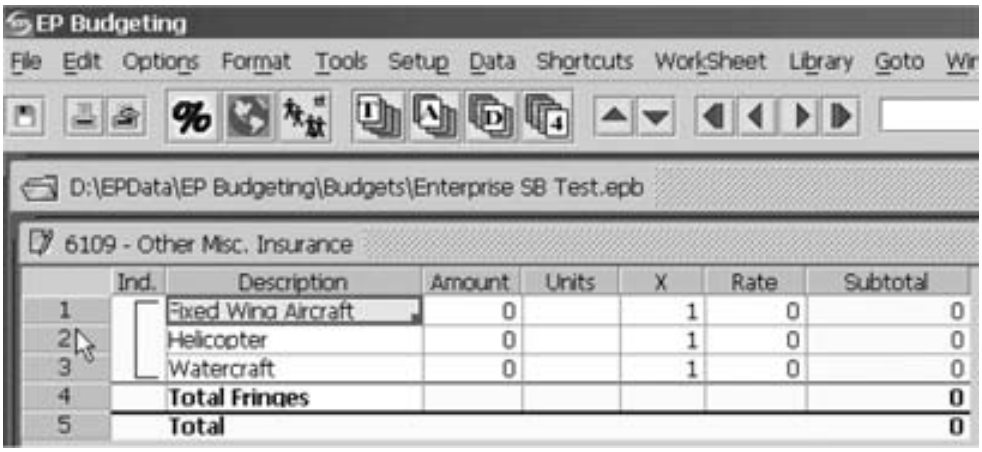
6107 Third Party Liability

A movie was being filmed outside a bank several years back. The scene called for some robbers to exit the bank carrying their assault weapons. The Producer had decided to take advantage of passing traffic as free Extras, so he instructed the police not to hold up traffic for the shot. A driver saw the "robbers," panicked, and stomped on the accelerator instead of the brakes. The car jumped the curb and struck quite a few passersby before coming to rest against a lamppost. Whom did the passersby sue? Not the driver. They sued the Producer. Most accidents, when they happen, are not quite this extreme in their results. Also, the Producer usually is less culpable than this one. But we have to be covered for all emergencies.

6108 Guild Accident and Travel

The Screen Actors Guild and the DGA, among other unions, require Producers to carry flight insurance and hazardous duty insurance. We like to think of ourselves as being completely safe, but crew members have walked into airplane propellers while preoccupied with the next shot.

6109 Other Miscellaneous Insurance



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Fixed Wing Aircraft	0		1	0	0
2		Helicopter	0		1	0	0
3		Watercraft	0		1	0	0
4		**Total Fringes**					**0**
5		**Total**					**0**

Our show may call for flights by fixed-wing aircraft, rotary-wing aircraft, Hovercraft, underwater devices—who knows? Better safe than sorry. Let the insurance agency know what is going on so that we can be covered for any possibility.

6110 Medical Exams

Any Actor who is to be insured must be examined first. Some doctors in Los Angeles specialize in movie exams. Some will even come to the studio to save us time. This is a nice thing to remember when we are about to start filming.

6200 Legal Costs

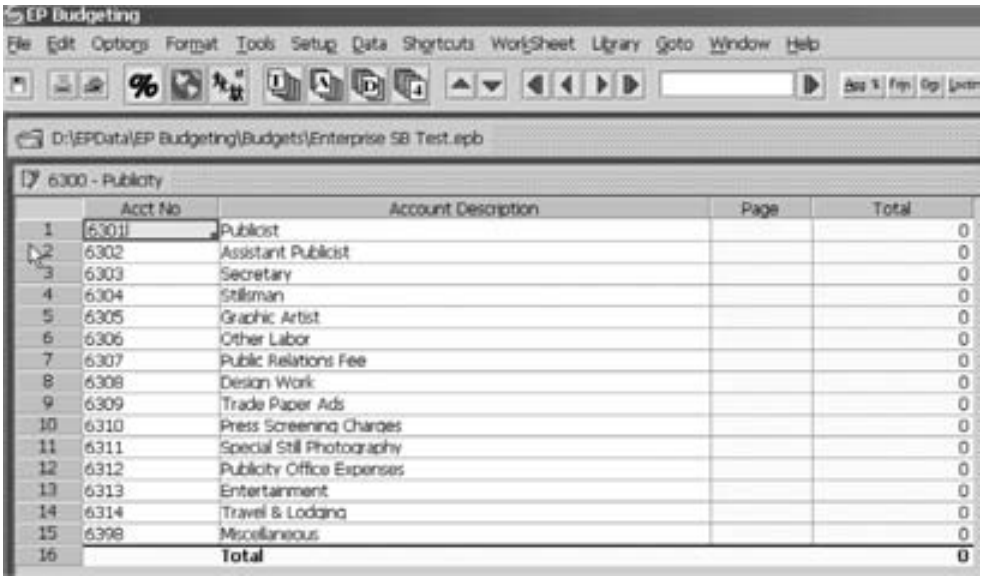
We can put this in as an allowance here. Theatrical law is a highly specialized practice, and few attorneys are able to handle it without having spent some time apprenticing at a theatrical law firm. All contracts and other legal situations must be checked with these people. Show biz is the world's biggest target, and we can come to grief if we don't cover ourselves legally.

Truth be told, we have fostered this attitude ourselves. Publicity is aimed at convincing everyone how successful and rich we are when the truth is usually somewhat less than that. But the public perception of show biz is that everyone is a millionaire and can afford to pay thousands of dollars on frivolous lawsuits. So a good attorney is essential.

Not to have an attorney handle the talent contracts is asking for trouble. Actors have attorneys making the contracts, and we Producers have to be protected as well.

When I budget a project I usually assign 1.5 percent of the total direct costs for legal fees.

6300 Publicity



	Acct No	Account Description	Page	Total
1	6301	Publicist		0
2	6302	Assistant Publicist		0
3	6303	Secretary		0
4	6304	Stillman		0
5	6305	Graphic Artist		0
6	6306	Other Labor		0
7	6307	Public Relations Fee		0
8	6308	Design Work		0
9	6309	Trade Paper Ads		0
10	6310	Press Screening Charges		0
11	6311	Special Still Photography		0
12	6312	Publicity Office Expenses		0
13	6313	Entertainment		0
14	6314	Travel & Lodging		0
15	6398	Miscellaneous		0
16		**Total**		**0**

Our business thrives on publicity. No business in the world goes so far out of its way to get a mention in newspapers or on TV news—and rightly so. The more people hear about a show, the more they will want to see it; and that's where our income is. It is not unusual for movie distribution companies to spend somewhere near the actual production cost of a film to publicize it. The returns make it all worthwhile. This is a business, after all. Economically, if we produce a movie for $10 million and our distributor spends another $7 million on publicity, and the movie makes $75 million at the box office and another $50 million in the video stores, it certainly is worth it.

A great deal of what is delineated here will become a distribution expense, not attributable to our budget. Print ads generally are handled by the distributor and exhibitor, as is almost all Post-Production publicity. So be aware that these are guidelines, not cast in concrete.

6301 Unit Publicist

EP Budgeting

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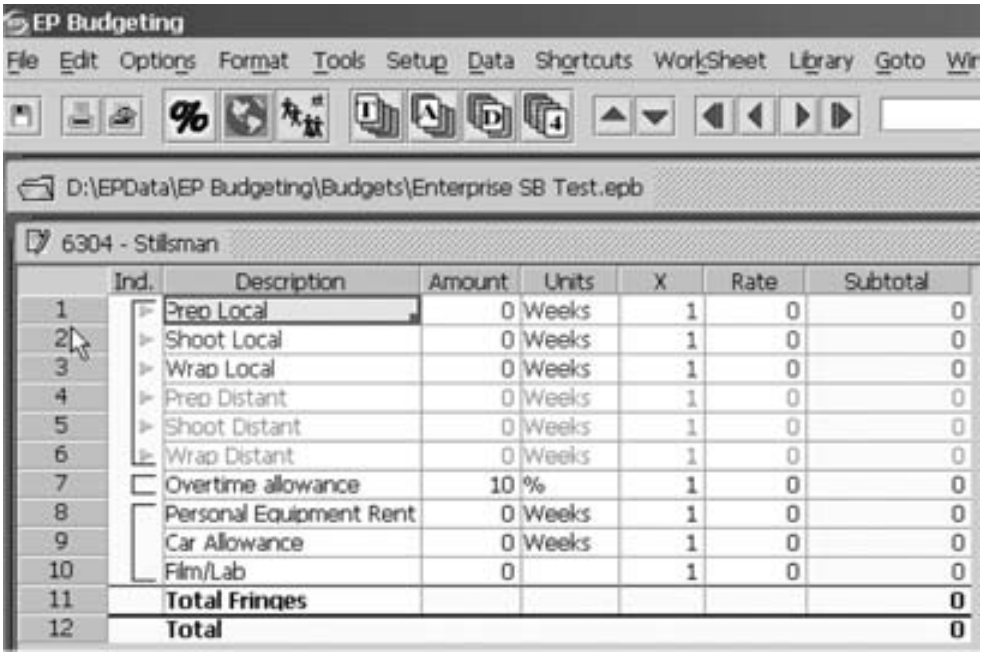
6301 - Publicist

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	1,733.48	0
2		Shoot Local	0.00	Weeks	1	1,733.48	0
3		Wrap Local	0	Weeks	1	1,733.48	0
4		Prep Distant	0	Weeks	1	2,000	0
5		Shoot Distant	0.00	DistWks	1	2,000	0
6		Wrap Distant	0	Weeks	1	2,000	0
7							0
8		Overtime allowance	10	%	1	0	0
9		Personal Equipment Rent	0.00	Weeks	1	0	0
10		Car Allowance	0	Weeks	1	0	0
11		**Total Fringes**					**0**
12		**Total**					**0**

The Unit Publicist is a witty, personable soul whose purpose is to ensure that the film and its personnel are mentioned in as many publications as often as possible. In his or her zeal, the Publicist has been known to schedule a whole crew from *Entertainment Tonight* to visit the set and disrupt filming on the one day when nothing is photographically interesting and the Director has requested that the set be closed because of the emotionality of the scene. On the other hand, 90 percent of the publicists I have worked with have been extremely responsible about scheduling the press visits to the set.

Many years ago I was working on the lot at 20th Century Fox when a fire started in the mill. Sirens screamed, traffic control officers ran to the mill, all that combustible material was lying around, and it was a mess. I happened to be working nearby so I walked over. As I approached, a famous movie Star drove up in his limousine, emerged from the back seat, removed his jacket and shirt (baring his chest), took a fire hose from a fireman, and sprayed the fire long enough for the reporters to take his picture. Less than a minute later he handed the hose back to the fireman, put his shirt and jacket back on, got into his limo, and left. You'll never guess whose picture was on the front page of the morning newspaper the next day.

6304 Still Photographer



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Prep Local	0	Weeks	1	0	0
2		Shoot Local	0	Weeks	1	0	0
3		Wrap Local	0	Weeks	1	0	0
4		Prep Distant	0	Weeks	1	0	0
5		Shoot Distant	0	Weeks	1	0	0
6		Wrap Distant	0	Weeks	1	0	0
7		Overtime allowance	10	%	1	0	0
8		Personal Equipment Rent	0	Weeks	1	0	0
9		Car Allowance	0	Weeks	1	0	0
10		Film/Lab	0		1	0	0
11		**Total Fringes**					**0**
12		**Total**					**0**

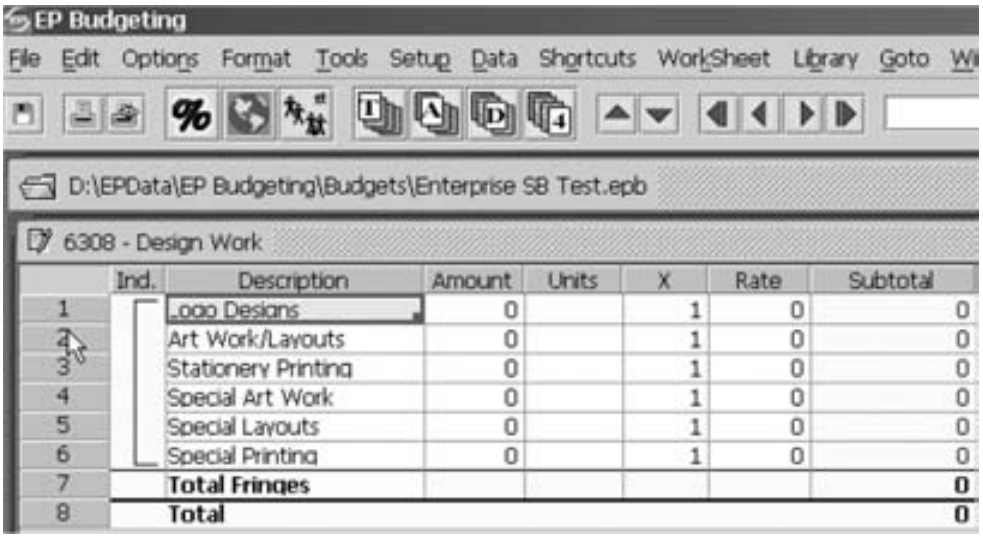
The Still Photographer in feature films usually is a regular member of the crew. He or she is assigned exclusively to one show and is present for all filming. Remember, the more exposure in the press we get the more audience we can expect, as a general rule. And we never know when a photo opportunity will present itself. So keeping a Still Photographer on the set is cheap insurance.

In TV it works differently. The network's publicity department usually assigns a Photographer to a unit for a specific number of days, usually when filming the most spectacular stunts or special effects or when a guest Star is present, but the Photographer is not there all the time. So, as a Producer, you have to choose the days when you feel the best photographs will be possible, let the network know, and hope it all works out that way.

6307 Public Relations Fee

We may wish to engage a public relations firm to handle the publicity. In that case, a fee is negotiated and the firm engaged handles all the logistics of the publicity. The firm will hire a publicist or assign one of its own for the show, handle the stills, plant items in the media, and generally take over the whole publicity shebang for us.

6308 Design Work

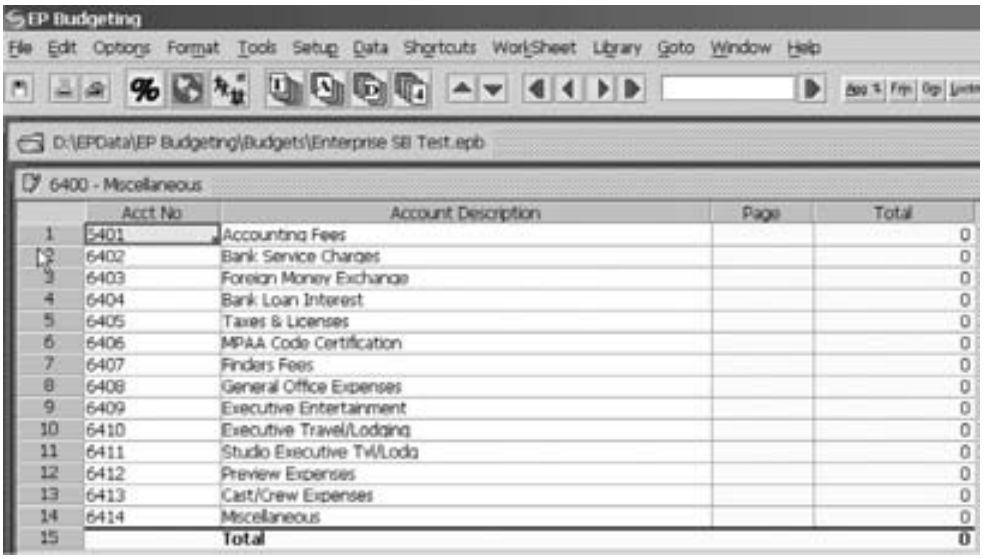


	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Logo Designs	0		1	0	0
2		Art Work/Layouts	0		1	0	0
3		Stationery Printing	0		1	0	0
4		Special Art Work	0		1	0	0
5		Special Layouts	0		1	0	0
6		Special Printing	0		1	0	0
7		**Total Fringes**					**0**
8		**Total**					**0**

At some point we may wish to design a logo for the show or have some artwork done.

Logo: The odd design that signifies to everyone our work. The logo for Shell Oil Company is a yellow scallop shell, familiar to anyone who drives U.S. highways.

6400 Miscellaneous



	Acct No	Account Description	Page	Total
1	6401	Accounting Fees		0
2	6402	Bank Service Charges		0
3	6403	Foreign Money Exchange		0
4	6404	Bank Loan Interest		0
5	6405	Taxes & Licenses		0
6	6406	MPAA Code Certification		0
7	6407	Finders Fees		0
8	6408	General Office Expenses		0
9	6409	Executive Entertainment		0
10	6410	Executive Travel/Lodging		0
11	6411	Studio Executive Tvl/Lodg		0
12	6412	Preview Expenses		0
13	6413	Cast/Crew Expenses		0
14	6414	Miscellaneous		0
15		**Total**		**0**

There always has to be a miscellaneous account, doesn't there? Otherwise, where would we put everything we can't put anywhere else?

6401 Accounting Fees

We may wish to hire an accounting firm to handle our picture. We can cut a weekly or monthly deal with an accounting firm, or we can arrange an all-in fee. Sometimes, especially with movies of the week, the latter option is the best; long after the show has been edited there will still be residuals to pay for second run, syndication, and so forth. In an all-in deal the accounting firm will still be working for us even though the actual accountants who worked our show will have moved on to other shows.

This account would apply to our own company's accounting firm, not to the Production Accountant (Account 2114) who is handling only this one project.

6402 Banking Fees

Banks are notorious for suddenly coming up with obscure reasons to take our money.

6403 Foreign Exchange

When we change U.S. money into drachmas or whatever, we inevitably lose something in the translation. Then we will lose even more when we try to change drachmas back into dollars. We also may run into situations in which foreign coun-

tries have such fantastically high inflation rates that our money has lost its value while we were filming. This is a situation to try to avoid if possible. Being stuck in a foreign country with worthless money can be very disquieting.

6405 Taxes and Licenses

EP Budgeting

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6405 - Taxes & Licenses

	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Federal Corp. Taxes	0		1	0	0
2		State Corp. Taxes	0		1	0	0
3		State Equip't Rental Tax	0		1	0	0
4		Property Tax	0		1	0	0
5		Out-of-State Local Taxes	0		1	0	0
6		Foreign Country Taxes	0		1	0	0
7		City Business Licenses	0		1	0	0
8		Out-of State Business Lic	0		1	0	0
9		**Total Fringes**					**0**
10		**Total**					**0**

The state, local, and federal governments will want to relieve us of some cash for doing business in their territories. If we have to go out of state for a period of time and must open a local bank account to pay the local crew and talent, we will probably have to pay for a local business license.

In fact, wherever we film, if we are using the city streets for commerce of any kind we will need a business license for that use. Parking our trucks on the street for filming inside a house is a legitimate use of the street, and the city will want its license fee.

6406 MPAA Code Certification Fee

You will need the MPAA Code Certificate if you want to obtain a legitimate release for the movie.

MPAA: Motion Picture Association of America.

6407 Finder's Fees

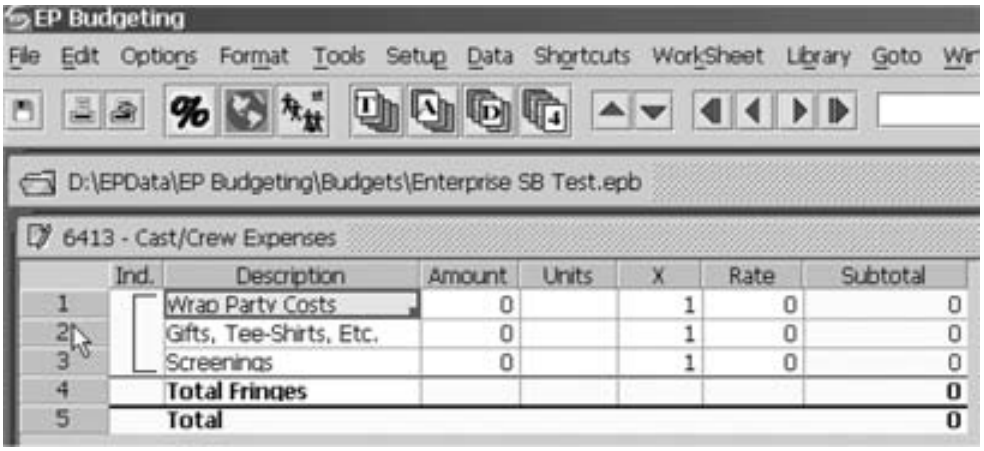
If we have raised the money privately to finance a film, we must pay the person who put us together with the funding parties. This payment, normally a percentage

of the money raised, is known as a Finder's Fee. The usual rate is 10 percent, but it can vary widely from that mark.

6412 Preview Expenses

We may wish to have a press preview for the film. This is a screening at a sumptuous screening room, such as the Directors Guild Theatre, immediately before the public release of the picture. We invite the press so that they can regale the public on this evening's TV news or in tomorrow morning's paper with the grand time they had watching our film, thereby swelling the audience and our bank account.

6413 Cast and Crew Expenses



	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Wrap Party Costs	0		1	0	0
2		Gifts, Tee-Shirts, Etc.	0		1	0	0
3		Screenings	0		1	0	0
4		**Total Fringes**					**0**
5		**Total**					**0**

Cast and Crew Wrap Party

This can be anything from some chips 'n' dips at the end of the last day of filming to a full party with entertainment and an open bar. It is traditional to do something for the crew, the people who helped us make the show possible.

Gifts, T-Shirts, and the Like

We might wish to give the crew, staff, and cast members of a film something to remember the film by. The bill for this normally is paid by the Producers personally, and in more than one case I remember by a major Actor. But at times the company will foot the bill for this one. It can be anything from a mug with the movie's logo to a hat or a sweatshirt or jacket.

6500 Contractuals

This ends the main body of the budget. We still have a few details to clear up. First are the Contractuals.

52	6400	Miscellaneous		0
53		TOTAL OTHER		22,623
54		Completion Bond : 0.0%		0
55		Contingency : 0.0%		0
56		Overhead : 0.0%		0
57		Legal Fees : 0.0%		0
58		Insurance : 0.0% (143,879 excluded)		0

These charges are applied as a percentage of the entire direct cost of the film, with certain exceptions.

Let's assume that our completion bond will cost 5 percent of the total direct cost of the picture, without the cost of the script. So first we go to the Topsheet.

EP Budgeting

File Edit Options Format Tools Setup Data Shortcuts WorkSheet Library Goto Window Help

D:\EPData\EP Budgeting\Budgets\Enterprise SB Test.epb

TopSheet

	Acct No	Category Description	Page	Total
1	1100	Development		1,000
2	1200	Story & Other Rights		61,435
3	1300	Continuity & Treatment		105,314

We drill down into the script account and find that the script has cost us $75,000. With Fringe Benefits, WGA payments, and so forth, that adds up to $93,879.

EP Budgeting

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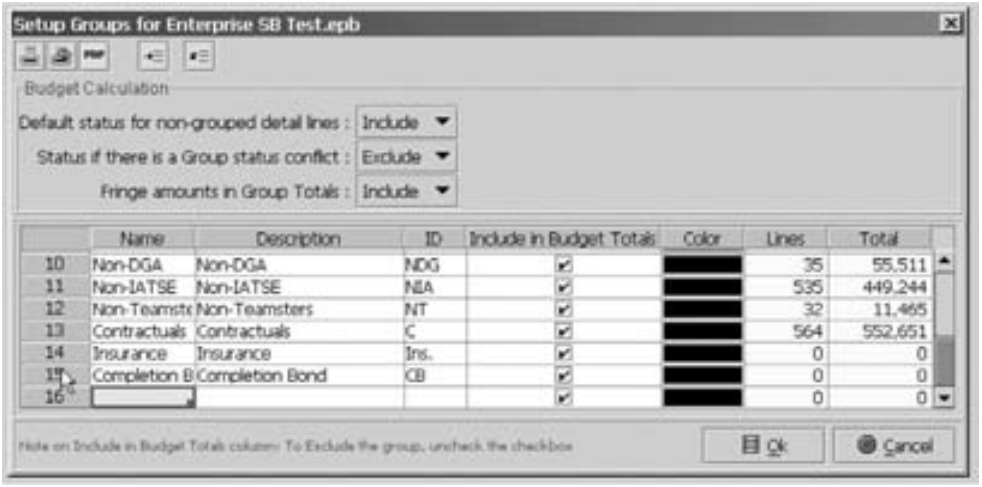
1301 - Writers

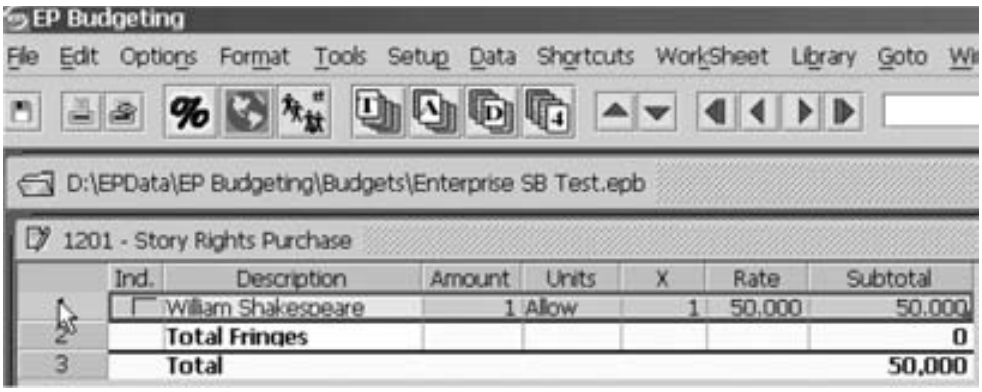
	Ind.	Description	Amount	Units	X	Rate	Subtotal
1		Geoffrey Chaucer	1	Allow	1	75,000	75,000
2		Total Fringes					18,879
3		Total					93,879

In "Setup—Groups," we add in groups for Contractuals, Insurance, and Completion Bond.

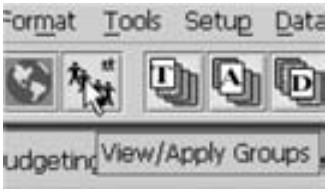


Now we go to our "Story Rights" account, Account 1201, by putting the 1201 in the "Go To" field, and clicking on the arrow:

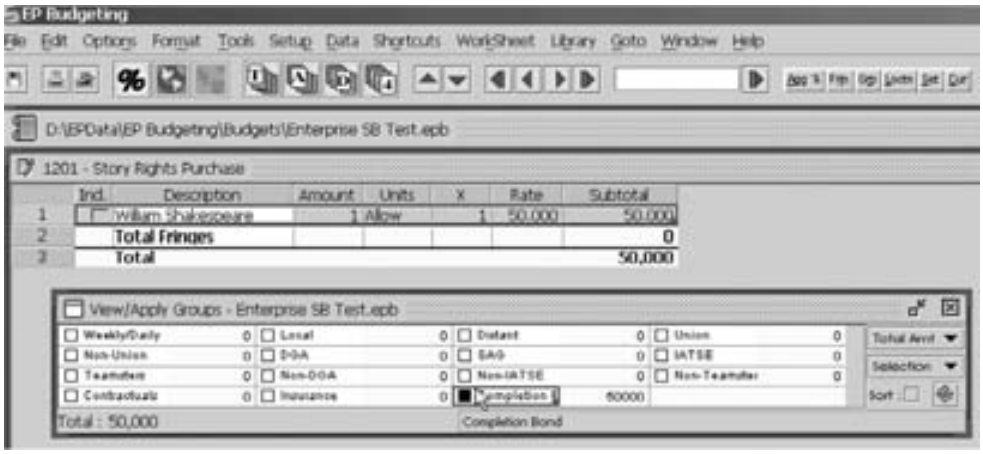
Here we highlight the line for our Story Writer, Bill Shakespeare:



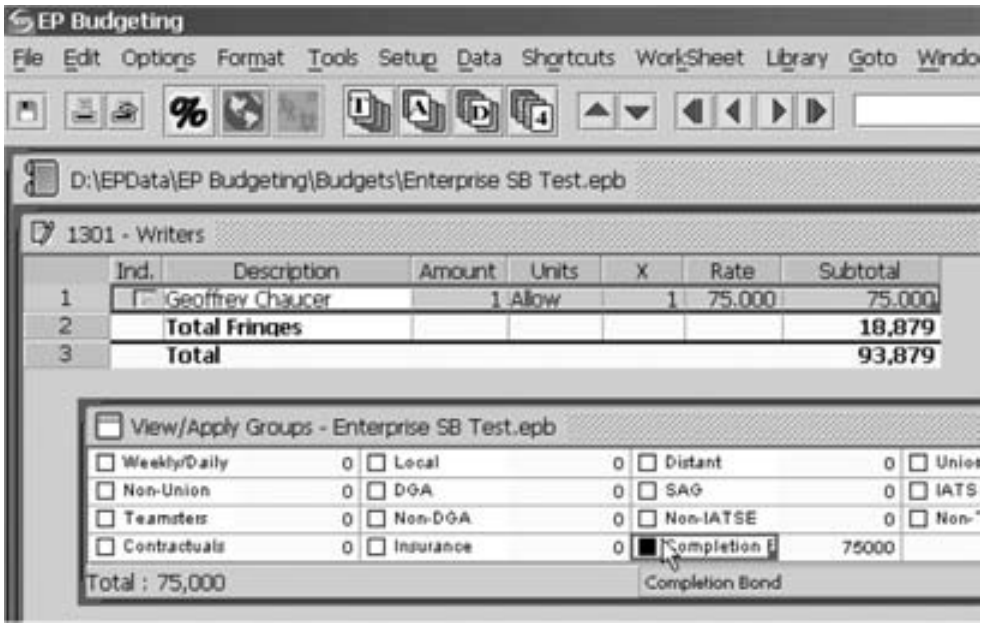
We bring up the Groups/Apply window by clicking on the "Groups" button:



Which brings up this window:



We click on "Completion Bond" to attach it to the Story Writer's line. Then we go to Account 1301, Script Writer, and tag it the same way:

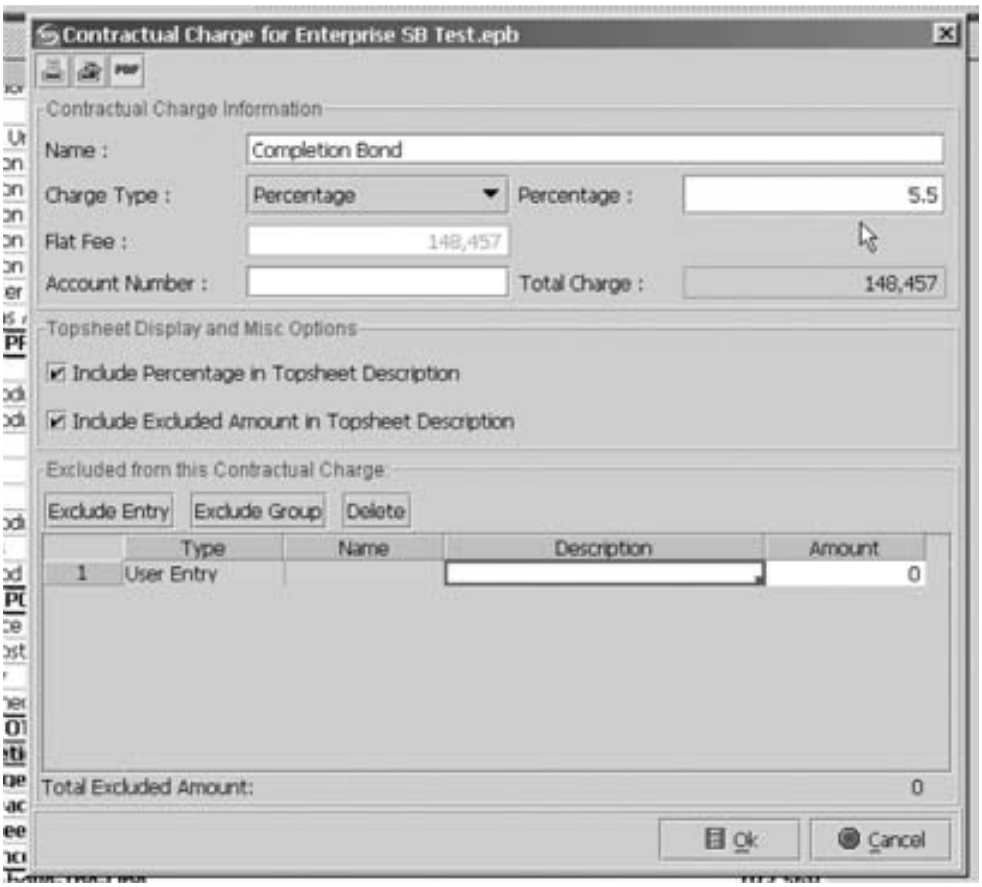


Now we have both the story and script attached to the "Completion Bond" group.

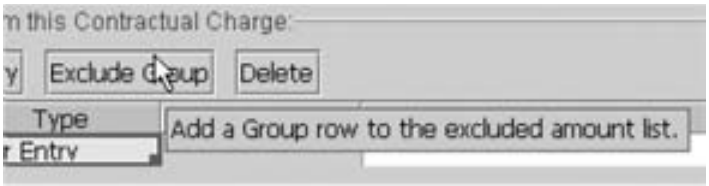
Next we scroll down to the bottom of the Topsheet:

51	6300	Publicity	22,623
52	6400	Miscellaneous	0
53		TOTAL OTHER	22,623
54		Completion Bond : 0.0%	0
55		Contingency : 0.0%	0
56		Overhead : 0.0%	0
57		Legal Fees : 0.0%	0
58		Insurance : 0.0% (0 excluded)	0

We double-click the line-number field, 54 in this case, to bring up the Contractuals window:

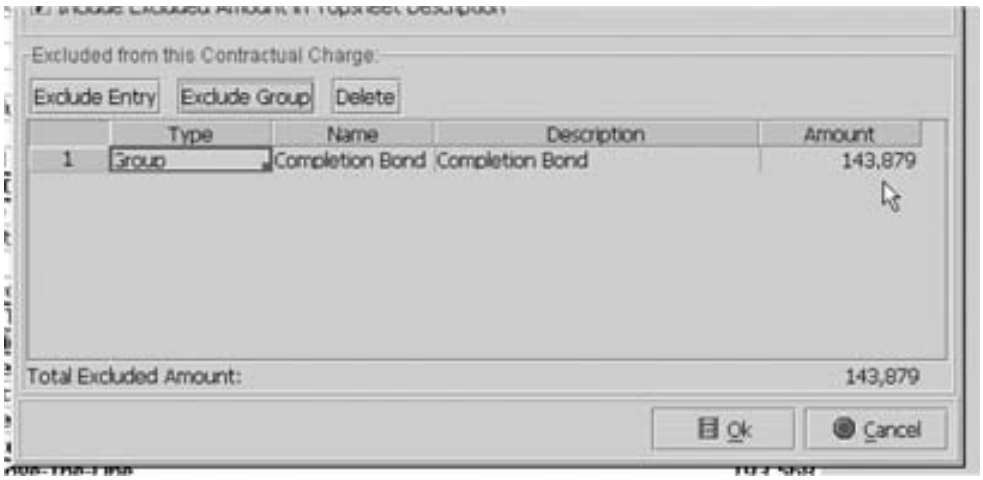


We have already added the 5.5 percent into the "Percentage" field. Now we have to add the exclusion. We click on the "Exclude Group" button:



We now have the "Excluded Groups" window. We highlight "Completion Bond" and click on the "OK" button:

This inserts the figure for the writers and story into the excluded area. Notice that the Screenwriter's Fringe Benefits have been included in the amount:

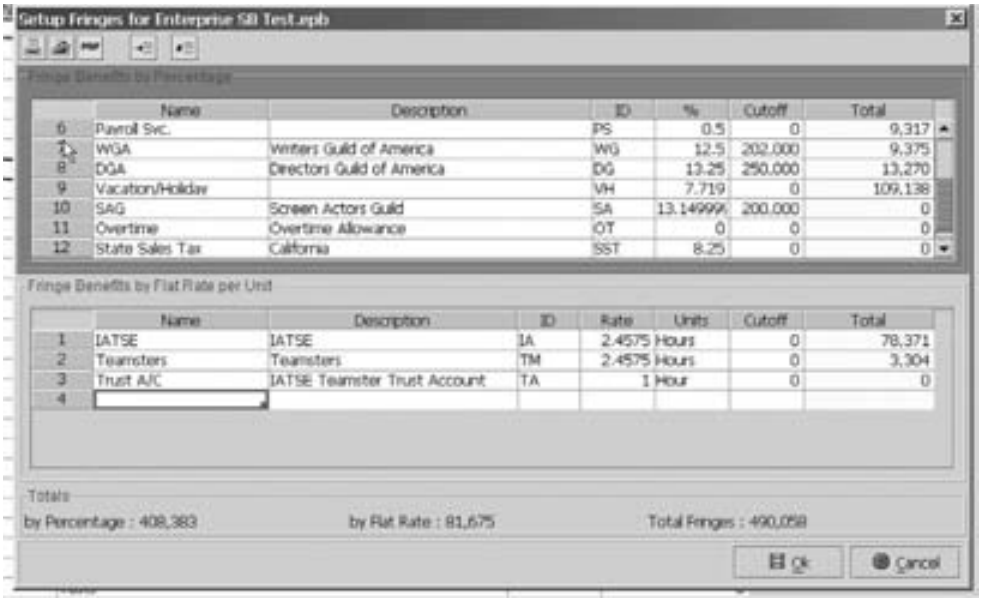


Clicking "OK" will bring us back to the Topsheet, where we can see that the Contractual line for "Completion Bond" has been filled in properly.

51	6300	Publicity		22,623
52	6400	Miscellaneous		0
53		TOTAL OTHER		22,623
54		Completion Bond : 5.5% (143,879 excluded)		140,544
55		Contingency : 0.0%		0
56		Overhead : 0.0%		0
57		Legal Fees : 0.0%		0
58		Insurance : 0.0% (0 excluded)		0

We continue to fill in all the Contractuals the same way.

6600 Fringe Benefits



There are two major kinds of Fringe Benefits: payroll taxes and Union fringe benefits.

Payroll taxes are those we must pay the government on behalf of the employee. These are based on a percentage of the employee's salary, and they almost always have a maximum income, or cutoff, beyond which further benefits need not be paid.

FICA

This is the **F**ederal **I**nsurance **C**ontribution **A**ct, otherwise known as Social Security. At the time of this writing, the employer contributes the equivalent of 6.2 percent of the employee's salary to the government for Social Security, up to a maximum income of $84,900. The company does not contribute for income over that figure.

FUI

This is **F**ederal **U**nemployment **I**nsurance. The U.S. government insists that companies pay the equivalent of 0.8 percent (that's 8/10 of 1 percent) of the employee's income toward federal unemployment insurance, to a maximum income of $7,000.

SUI

This is California **S**tate **U**nemployment **I**nsurance. The SUI figure, also with a maximum income of $7,000, varies from state to state. When we film out of state, we must be careful that the figures are correct.

Workers' Compensation

In the unlikely event that an employee is injured on the job, the company has donated the equivalent of 6.7 percent of the employee's income, with no cutoff, toward the government insurance fund to care for him or her. This is sometimes included in the total insurance package, in which case it need not be included here. Also, 6.7 percent is a maximum figure. Projects with few stunts or special effects might pay a smaller percentage because the risk is less.

Setup Fringes for Enterprise SB Test.epb

Fringe Benefits by Percentage

	Name	Description	ID	%	Cutoff	Total
6	Payroll Svc.		PS	0.5	0	9,317
7	WGA	Writers Guild of America	WG	12.5	202,000	9,375
8	DGA	Directors Guild of America	DG	13.25	250,000	13,270
9	Vacation/Holiday		VH	7.719	0	109,138
10	SAG	Screen Actors Guild	SA	13.14999	200,000	0
11	Overtime	Overtime Allowance	OT	0	0	0
12	State Sales Tax	California	SST	8.25	0	0

Medicare

This is everyone's favorite Fringe Benefit. As the United States edges slowly toward the status of welfare state, we will find more of this sort of tax. It is 1.45 percent, with no cutoff.

Payroll Service

Payroll Service is not a tax. I added it into the budget to make it easier to calculate how much we will be paying our Payroll Service. Unless we are working at a major studio with its own Payroll Service or unless we elect to handle our own payroll, we will be hiring one of the many Payroll Services in town to handle this chore for us. These folks will charge a small fee based on a percentage of the payroll flowing through their office, usually 0.5 percent or less.

The next batch of Fringe Benefits consists of the employer's share of contributions to the various unions and guilds. These vary with each entity, but all dance around the 12.5 percent figure, some more, some less. Some have greater cutoffs, some less.

WGA: Writers Guild of America
DGA: Directors Guild of America
SAG: Screen Actors Guild
IATSE: International Alliance of Theatrical Stage Employees

The IATSE and Teamsters have a Trust Account to which employers must contribute 1 percent of the earned income of the employees.

Vacation and Holiday Pay

This is a little bonus for what management assumes will be a few days off between pictures. It is contributed by the employer, at 7.719 percent of the employee's total income. This applies to the DGA, IATSE, and the Teamsters.

There are two entries in the fringe area that are not, strictly speaking, Fringe Benefits.

Overtime

I generally estimate overtime on a picture as a percentage of the employee's salary, and this usually is accurate. Note that under each crew member in the main body of the budget is an "Overtime" line, so we can estimate overtime in one place or the other. I find the percentage calculation to be easier.

State Sales Tax

I have used this handy means to apply state sales tax to all items purchased during the shoot. In California the amount is 8.25 percent. In other states it is greater or lesser. We will adjust our budgets accordingly.

Fringe Benefits by Flat Rate per Unit

	Name	Description	ID	Rate	Units	Cutoff	Total
1	IATSE	IATSE	IA	2.4575	Hours	0	78,371
2	Teamsters	Teamsters	TM	2.4575	Hours	0	3,304
3	Trust A/C	IATSE Teamster Trust Account	TA	1	Hour	0	0
4							

Another kind of fringe benefit calculation is a *flat rate* calculation. In this case, the employee receives a set amount per hour worked no matter what the salary might be. At the time of this writing, the Director of Photography and the Craft Service person both get $2.4575 per hour worked, even though one might make $10,000 per week and the other $1,500 per week.

EP Budgeting can accommodate both kinds of Fringe Benefits properly.

6700 Finis

This brings us to the end of our budget. It's been some journey—rather reminds me of a line Mr. Hardy used to say to Mr. Laurel: "A lot of weather we've been having lately, isn't it?"

Questions or comments may be addressed to the publisher, who will pass them along to me. Or you can e-mail me at: rkoster@starcomp.net.

Be sure to visit my website at: www.starcomp.net/rjk.

Happy budgeting!

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